

The Washington Post

1515 L STREET, N.W. REPUBLIC 7-1234

WASHINGTON 5, D. C.

PHILIP L. GRAHAM
PRESIDENT

August 8, 1961

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

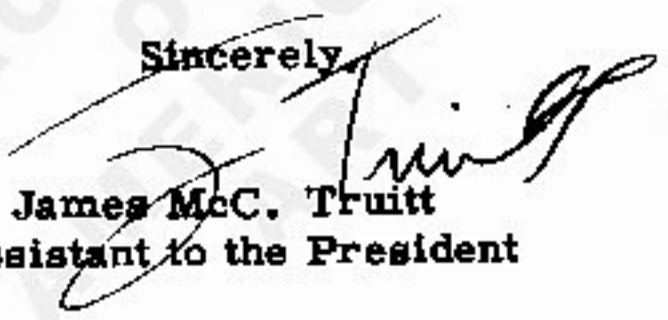
I was delighted to find out you were still as enthusiastic about having the American Collection, which you and your two fellow donors would form, in Washington as we are. And as I did by telephone, I can assure you we would make the fact that it was a joint collection, not just one person's, absolutely clear.

We will call you Friday morning--after ten-- to make an appointment for a reporter to visit you to discuss the importance of such a gallery, what it might contain, and so on. In general, just what you and your associates would like to see and why. We see the story as a vital one to make Washington conscious of what it almost missed and still may unless we all work toward the achievement of that aim.

And at the same time we will hope to make an appointment to shoot photographs in color of some of the important paintings which might be included so that in a page of color we can underline what Washington might have.

Thank you for a stimulating conversation.

Sincerely,


James McC. Truitt
Assistant to the President

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6168

FIRE ISLAND PINES
JUNIPER 3-5555

REAL ESTATE
INSURANCE

August 10, 1961.

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Thanks for sending back the one rider excluding you from coverage as an employee of Downtown Gallery, Inc. Perhaps I wasn't too clear in my explanation of August 3 but I should appreciate your signing the other rider and sending it to me immediately. This second rider does not include you as an employee but it does broaden the bond coverage so that infidelity of employees of "Edith Gregor Halpert" as well as "Downtown Gallery, Inc." would be covered. In other words, if an employee were to be dishonest, with property belonging to American Folk Art Gallery, this loss would be covered only if you were listed as an assured in addition to Downtown Gallery, Inc. By the way, there is no additional charge for coverage for both Galleries instead of one. I hope I have made everything clear to you now but, if not, blame it on the hot weather and send me the signed rider.

As for the monthly reports, the Company will not accept previous valuations but does want specific values as usual filed for the months since October, 1960. This is true for both Galleries. In fact, the Company would like specific values for the months from October, 1959 to October, 1960 as well but I think that I will be successful in arguing that the approximate figures for the past 13 months be accepted as final.

As you know, the Standard Fire Insurance Company and I have had many conversations in the last few months about the coverage of your two Gallery policies. The Company has finally reached the decision that, while it is willing to leave unchanged the rate for items in storage, it insists on an increase of 4¢ per month for rates on items in the Galleries, etc. This would make the new rate 15¢ per \$100. per month on all items outside of storage at 305 East 61st Street and the charge is effective as of August 1, 1961. To me, Edith, this increase seems fair as the current rate is only 1¢ per \$100. per year more than the fire rate at 32 East 51st Street and thus the Company is receiving no premium for all the other hazards insured. I am afraid that there is no alternative since the Company refuses to continue the insurance unless we abide by this decision as of August 1, 1961. Hence, I am sending you original and one copy of the endorsement for each policy and I ask that you keep the originals for your records and that you sign the copies "As Accepted" and return them to me immediately. Then when you return in the Fall, we can go over the matter again or perhaps by that time the Lloyds coverage about which you spoke will be ready for you.

You mention a mad Washington project but you don't describe it. I thought that you were going to Connecticut for a rest this summer.

With best personal regards. Please let me hear from you at once.

Sincerely,
THEODORE D. TAUSSIG

TDI/ge
Enc.

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Art Dealers Association, Inc.
Page 2 - August 16, 1961

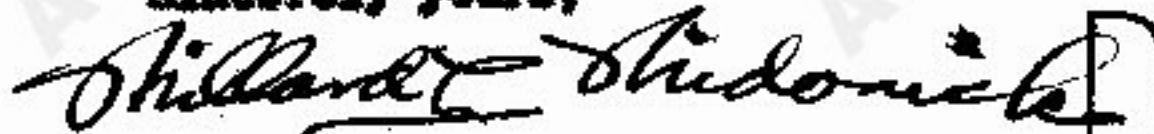
All of the above is contingent upon an official statement from the Mayor reassuring the Artist-Tenants Association that individual artists who register under this program would not be prejudiced if in the official opinion of the Fire Department upon inspection, their loft premises are not in fact unsafe for human habitation.

The New York Times has a partial report on the August 15th meeting, printed on August 16th, copy of which is attached.

I do not know what the timing will be, but we cannot be assured of lifting of the strike threat at any specific moment this month, although I am hopeful that the matter will be cleared before the end of this month.

I write you these thoughts so that you can guide yourselves in your planning. I assume that each of you will keep in touch with your own artists concerning the opening months this fall. I am attempting to send this confidential information to all members of the Art Dealers Association, as soon as I can gain access to the list of names and addresses of members. I would appreciate each of you telephoning me at my office as soon as you receive this note, unless I will have called you sooner.

Sincerely yours,



MILLARD L. MIDONICK

MLM:lm
Enclosure

cc: Mrs. Catherine C. Hemenway
Executive Director

Mrs. Grace Borgenicht Brandt, Director
Grace Borgenicht Gallery
1018 Madison Avenue, New York City

Mr. Leo Castelli
4 East 77th Street, New York City

Mr. Andre Emmerich, Box 357
Truro, Massachusetts

✓ Mrs. Edith Gregor Halpert
Eden Hill Road, Newtown, Connecticut

Mr. Sam Rhodes Johnson
Box 43, Locust Valley, Long Island, New York

Mrs. Eleanor M. Saldenberg
21 Apple Tree Trail, Westport, Connecticut

Mr. Robert Sarnels, Jr.
French & Company, 578 Madison Avenue
New York City

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August 4, 1961

Miss Nancy Longley
AMERICAN HERITAGE Magazine
551 Fifth Avenue
New York, New York

Dear Miss Longley:

I have just received from Telanserphone a large batch of messages, including one, dated July 20th, reporting your telephone call.

I am writing to you at this point, to assure you that this was not neglect on my part and wonder whether you would be good enough to communicate with me at the above address where I am remaining until September 1st, (the gallery is closed July and August); my telephone number is Garden 6-4508.

Sincerely,

EGH:ga

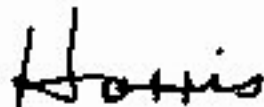
Mrs. Edith Halpert

page two

August 7, 1961

We hope that you will be able to contribute to what we feel is an excellent selection. We look forward to hearing from you.

Sincerely yours,



Harris K. Prior
Director

HKP:ck
Encls.

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

August 8, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am back in Washington, holding my breath,
crossing my fingers, making incantations, and
hoping.

B. W.

Director

HWW/rh

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

August 8, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Re: Artist-Tenants Association strike;
New York City Fire Department summons addressed to a number
art gallery.

Dear Ladies and Gentlemen:

For some time now the Artist-Tenants Association has been threatening to "strike" commencing September 11, 1961. Their officers have informed me it will take the form of refusal to submit paintings for sale or display to collectors, galleries and museums in the City of New York.

We have heard that sympathetic non-resident artists may join the Association in this strike.

The officers of this Association claim a membership of 20,000 artists who live and/or sell their work in the City of New York. Their President and other officers have asked for help in several quarters, and I was one of the persons to whom they came for help. The President of the Artist-Tenants Association is Mr. James Cahagan of 156 West 22nd Street, New York City, telephone number CH 2-2628. Another officer is Mr. Richard Stankiewicz of 647 Broadway, New York City, telephone number CH 7-6431.

The attorney representing the Artist-Tenants Association is Assemblyman Mark Lane.

My help consisted, among other actions, of sending the leaders of the Artist-Tenants Association to confer with the Acting City Administrator of the City of New York, Mr. Maxwell Lehman. He and I conferred with the Deputy Mayor of the City of New York, Mr. Paul Sorevans, now running for the office of President of the City Council.

One of the first fruits of this procedure was reported in the New York Times on August 5, 1961, on page 17, and a reproduction of

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August 4, 1961

Miss Terry Flambert
Secretary to the Director
San Francisco Museum of Art
Veterans Bldg, Civic Center
San Francisco 2, California

Dear Miss Flambert:

On my return from a trip, I found your card which was forwarded to me from New York. The Gallery is closed during the months of July and August and this will explain the delay in my reply.

As I recall, the consignment invoice was sent to your Museum, listing prices on all the paintings which were for sale in the Precisionist Exhibition. However, I am very glad to give you the data you requested:

Spencer, IN THE CABIN.....\$7,500.00
O'Keeffe, LAKE GEORGE, COAT AND RED...\$4,500.00

I understand the show is on its way back to New York, but if these paintings are to be sent out, we can arrange to do so.

Sincerely,

EGH:gm

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From B. S. Hoiles
843 Carteret Ave.
Trenton 8, N.J.

TRENTON
AUG.
7 1952



POST CARD

Mrs. Edith J. Halpert -
Eden Hill Road -
Newtown -
Conn.

KATON'S PITTSFIELD, MASS.

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36-35/AC
Grand Central Station
450 Lexington Ave.
New York 17

ACKNOWLEDGMENT OF COMMUNICATION

United States Post Office

NEW YORK, N.Y.
JUL 29 1961
AM
RECEIVED
JUL 29 1961
AM
RECEIVED

Your communication of 8-8 [Initials] E H
[File No.]
relative to Delay of Mail
has been received and will have prompt attention.

Respectfully,
NEW YORK, N.Y.

General Delivery
Amagansett, Long Island

August 2, 1961

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

I very much appreciate your discussing your plans with me, and certainly I can appreciate your wanting to get "your house in order."

At the same time, I should like to express my feelings about the gallery, your tradition, and the future of both. The tradition you have created happens to mean a great deal to me, and I feel that I understand it very well. Traditions, I think, are not just time gone by, but time and efforts and principles enmeshed in unrelinquishing personalities.

Looking over the past, we see that rarely have traditions been carried on after the creator of such traditions were not longer at work. But, being something of idealist, I had hoped that with the background of the Downtown Gallery, and with the benefit of working and learning from you, that I might carry out, for a very long time, principles, both artistic and others, which would uphold a tradition such as your own.

I had thought carefully and long of plans for the gallery up to as far ahead as the fall of 1962. Assuming that your business plans for the gallery may not materialize, the plans I have thought about follow below:

I have watched the work of one young artist for six years, though I do not know him, and I had hoped that we might give him a guest show next spring. His work may be seen here in New York, but he is not with a gallery.

I also feel that since the future of the gallery will greatly depend on the artist we encourage, that we might take work by young artists and encourage our clients to consider it for their collections. This way we could increase the activity

CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE NEW YORK 17, N. Y.

August 9, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Thank you for your letter of August 4th.

I telephoned the Downtown Gallery on
July 20th at the request of Miss Florett
Robinson, the Picture Editor. Miss Robinson
is on vacation this week and I will give her
your summer address on her return.

Sincerely yours,

(Miss) *Edythe F. Greissman*

Edythe F. Greissman
Picture Desk

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August 4, 1961

Mr. James A. Michener
Tinicum
Pipersville
Bucks Co., Penna.

Dear Mr. Michener:

Please forgive me for being so late in my reply to the telegram and letters from you and Mrs. Michener. I went off to Wooster and continued my rather unexpected tour, returning just a day ago.

I deeply regret that I did not make myself entirely clear, although Mr. Foshee corroborated what I believe I had said.

1. That the Downtown Gallery offers no discount, under any circumstances, other than to a public institution - either a museum or a university gallery.
2. That you agreed to this arrangement.
3. That Mr. Cruskin would not be involved in our transaction.

While these rules might appear arbitrary, it is a 35 year old practice in the Gallery, as is the practice of maintaining a firm price, never varying from the figure quoted. All of the bargaining is done between the artist and the Gallery originally and the price is firmly established.

While this may seem an unusual policy, I have been told this repeatedly, it has worked both ways:

- a. We have lost a few potential clients.
- b. We have retained clients into the second generation and have offered, through this policy, a sense of confidence to everyone for which we have been recognized privately and publicly.

Lower 1501

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

August 15, 1961

Dear Edith and Mickey:

It was wonderful seeing you, and I hope that I did not bore you with my enthusiasm. It so happens that my persistent dream has been a truly national gallery in our Capitol, and the fact that this is recognized as a need by practically everyone in Washington, that the papers have run a story or two each day since July 7th - and that the Trustees (in the absence of Williams, the director) capitulated to all the requests in their provisional acceptance presents the end of the goal and the culmination for any of us who have devoted ourselves to American art.

I have agreed to give about two hundred of my paintings, sculpture and major drawings immediately in a deed of gift, with physical delivery starting in 1963 when the galleries are completed, planned on a rotating arrangement. But I said that this would be subject to provisional gifts from you, Bill Lane and other collectors in the hope of having a completely rounded cross-section of American art from 1900, to date. It has been agreed that the donors would form the acquisition committee, together with one appointee - like Bartlett Hayes whom I suggested tentatively. The committee and B.H. would turn down anything that was not necessary in my collection, etc., and would turn down or accept any individual gifts in the future. I am having the Corcoran publicity release mailed to you as it enumerates their accepted terms, which, however, can still be modified as you and the others desire. As soon as there is enough art to

August 8, 1961

Mr. James Elliott
Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
900 Exposition Boulevard
Los Angeles 7, Calif.

Dear Jim:

As you gathered by my tardiness, the Gallery is closed during the summer. I am relaxing (?) in Connecticut and now am attacking a nice fat folder of correspondence.

Unfortunately I do not have a blank invoice form here, but can give you the information you request. Reference to reproduction rights appears at the bottom of this form and reads as follows: ALL COPYRIGHT AND REPRODUCTION RIGHTS ON ABOVE RESERVED BY ARTIST OR GALLERY. A form will be sent to you when I get back to New York.

A few months ago, my Foundation contributed funds for publishing the Museum regulations in connection with the matter of reproduction rights. I believe that Henri Marceau was preparing the data and that the publication would be in the hands of A. F. A.. Whether this has been completed or not I do not know, but it might be a good idea to communicate with Harris Prior to ascertain whether it is already available.

Do write soon and let me know about your trip. Are you so super-cultured now that I will have to take a summer course to talk to you? Is it true that you are moving East or is this merely a rumor? All I can say, is that the overhead on mailing list revisions is keeping us broke but it will be so nice to have you close by. And so, cherrio.

Sincerely,

EGH:gm

August 11, 1961

Mr. Ed L. Herider
P O Box 375A
RFD 3
Center, Texas

Dear Mr. Herider:

Wallace Dreyer has not been with the gallery for some time now and the address we are listing for him may be changed by now. His home address when he worked here was 68 East 7th Street New York, New York. If you have difficulty reaching him there, I believe that his wife was teaching at Hunter College so you might try there also.

Hope you will be successful in your efforts.

Sincerely yours,

Irene Gruber
Bookkeeper

Pipersville, Penna.
August 7, 1961

Dear Mrs. Halpert,

Many thanks for your thoughtful letter of August 4. It clears up a lot of matters.

(1). You are correct that I said at our meeting that Mr. Gruskin need not be involved in the sale. Later, upon reconsideration of what I wanted to do in the field of American painting, I decided that this judgment was an error and I so informed you by telegram, pointing out that I was making this re-evaluation even though it might cost a discount which I thought I was getting. You are correct that this was a change of heart on my part.

(2). You are correct that you explained carefully your policy of not offering discounts except to museums, but I interpreted this as meaning that since my potential purchases were headed for a museum that I would qualify. That I did not spell this out at the moment is my fault, but my telegram certainly alluded to the fact that I believed I was getting such a discount.

Under the circumstances I see no reason why you should retreat from your established principles, and I must say you explained them cogently in your letter.

Under the circumstances I see no practical way of completing ~~some~~ the purchases I had in mind, and I shall proceed to apply the money I had budgeted for them to other American painters.

This misunderstanding, for which I appear to be at fault, must not be allowed to muddy either your or my long-term relationship with Alan Gruskin, who for some years has been a personal friend. It is not at his suggestion that I reach my conclusions.

You may be interested in what I have to say about your proposed gift to the Federal Government. It occurs in an article shortly to appear in The Saturday Review. More power to you.

Appreciatively,


James A. Michener

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Art Dealers Association
Aug 1961

Memorandum from Edith G. Halpert

NOTE RE ATTACHED:

EGH got the idea of group insurance late in 1952 when arranging a large one-man show which required a number of loans from museums many of which retained the item on their policy, but demanded that we place them on ours. I finally managed to pay the museum pro-rata premium as it seemed foolish to duplicate insurance coverage. It was then she realized (by checking) that frequently, even in inter-museum loans, such duplication occurred. Thus, she phoned Mr. Sam Webb whom she knew as a co-trustee of the Shelburne Museum in Vt.

At his suggestion, Mr. Lynch, his associate in the insurance firm, called on EGH and discussed the matter thoroughly, certain that it could be arranged through Lloyds, with an effective saving to all the museums (and as EGH hoped, subsequently for the dealers as well). The result of the consultation is attached. Unfortunately, however, like many situations in the art world, the matter was not followed through although Mr. Edgar Schenck was most enthusiastic and with Williams of the Corcoran Gallery were appointed a committee by the museum association to carry on after I turned over all the papers to them.

This is why EGH recommended Webb and Lynch to the newly formed Dealers Assn., as this firm obviously had done a good deal of research.

Mr. George Hamilton, Jr.

-2-

August 12, 1961

I have read with great care, the release you sent out outlining the Corcoran Gallery's acceptance of the donor's requirements. I believe that your seven clauses would be agreeable, but I would specify that the Twentieth Century American Art Gallery would have an independent curator whose background and experience were closely related to American art. In writing I would also eliminate, for the time being, the paragraph concerning sales and exchanges of works of art donated by..... This can be discussed at some future time.

While the Lowenthals have to be "handled with kid gloves" because they are unusually sensitive, I think a more direct approach could be made to Mr. Lane. He is a businessman who is thoroughly devoted to American art and our cultural heritage and certainly will not have to be asked for a large section of his collection. He can still retain enough by the artists he loves most dearly, to do something for his own locale in the vicinity of Worcester where an exhibition of his collection of paintings by Arthur Dove is currently on view at the Museum. A feature story on his exhibition appears in the August 11th issue of TIME magazine and in the August 14th issue of NEWSWEEK.

Finally, I can state that as far as I am concerned, I am ready to make an immediate assignment of whatever portion of my collection will be selected, subject, of course, to legal advice. This can be accomplished rapidly. I am ready also to have someone appointed by the Corcoran to go over the material to eliminate whatever may not meet with approval. The two persons I have in mind who are the most knowledgeable in the field and completely objective, are:

1. Bartlett Hayes, Director of the Addison Gallery of American Art, Andover, Massachusetts.
2. Frederick Wight, Director of the UCLA Gallery of Art, Los Angeles, California.

The latter has prepared a number of major one-man exhibitions for the Institute of Contemporary Art and subsequently at UCLA, and has been noted for his brilliant catalogues like those on Graves, Marin, Dove, Hoffman and many others. He is now at work on the Lipschitz Exhibition. All of these have traveled to other major museums. I mentioned the matter to Mr. Wight, who is now visiting me, but of course have not communicated with Bartlett Hayes.

I forgot to mention that there would be a great many other donations (if acceptable, long before the Gallery is completed. These will be from individuals throughout the country whom I can easily cudgel into supporting the project.

Sincerely,

BGH:gm

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List of persons who have been asked to serve on the Committee of Selection
for the exhibition, Colony, Province, and State, the Role of Maine in American art.

Mr. Jere Abbott
Dexter, Maine

Mr. A. M. Adler
Hirschl and Adler
21 East 67th Street
New York, New York

Mr. Horatio Alden, Director
Skowhegan School of Painting and Sculpture
Skowhegan, Maine

Mr. John I. H. Baur
Whitney Museum of American Art
22 West 54th Street
New York, New York

Professor Philip Beam
Department of Art
Bowdoin College
Brunswick, Maine

Mr. Francis Bilodeau
New York Historical Society
170 Central Park West
New York, New York

Miss Mildred Burrage
Wiscasset, Maine

Mr. William Campbell, Curator
National Gallery of Art
Washington, D. C.

Professor James M. Carpenter
Department of Art
Colby College
Waterville, Maine

Mr. Willard W. Cummings
Skowhegan, Maine

Miss Louisa Dresser, Curator
Worcester Art Museum
Worcester, Massachusetts

Mr. William Gerds
Newark Museum
Newark, New Jersey

Professor Samuel Green
Art Department
Wesleyan College
Middletown, Connecticut

Mr. Robert B. Hale
Curator of American Art
Metropolitan Museum of Art
New York, New York

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Professor Vincent Hartgen
Department of Art
University of Maine
Orono, Maine

Mr. Bartlett H. Hayes, Director
Addison Gallery of American Art
Andover, Massachusetts

Mr. Norman Hirschl
Hirschl and Adler
21 East 67th Street
New York, New York

Mr. Philip Hofer, Curator
Department of Printing and Graphic Arts
Harvard College Library
Cambridge, Massachusetts

Mr. Albert Ten Byck Gardner
Associate Curator of American Art
Metropolitan Museum of Art
New York, New York

Mr. Donelson Hoopes, Director
Portland Museum of Art
Portland, Maine

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San Antonio, Texas
315 Westover Road
August 1, 1961

Miss Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Miss Halpert:

Thank you so much for your letter and also the invoice for the two O'Keefe paintings. These paintings are such a pleasure, and my whole family is so pleased that we now have them.

I would appreciate it if you would not mention these to John Leeper. I know he would be most interested, but Ike and I feel very strongly that people should not be known by their possessions. I am sure you will understand.

I would be so glad to have the data you mentioned relating to these two paintings. Many thanks for all your interest and help, and I shall look forward to seeing you very soon.

Warmest regards.

Sincerely,



Mrs. Ike S. Kampmann, Jr.

/mef

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August 8, 1961

*Ward sent 8/17
to Koster Newell
Worcester Art Museum*

Mrs. Robert W. Stoddard
19 Monmouth Road
Worcester 9, Massachusetts

Dear Mrs. Stoddard:

Thank you for your letter.

I plan to be in New York next week and will arrange for the shipment of the O'Keeffe painting. Unless I hear to the contrary, it will be addressed to the Museum so that the uncrating can be attended to there. I will also advise Dan Rich in advance so that the insurance may be placed.

It was nice seeing you and I too regret that we had so little time with each other. It was a well worthwhile trip, however, as I always enjoy coming to Worcester and seeing my friends and in this instance, also the Dove Exhibition. I hope that you will visit us in New York in the Fall.

Sincerely,

RGH:ga

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August 8, 1961

Mr. Nicholas Britsky
1410 S. Vine Street
Urbana, Illinois

Dear Mr. Britsky:

Since writing to you, I have had a visit from Warren Robbins of the State Department. He is very active in the exchange program and when I spoke to him of you, he suggested that you write to him directly. His official address is: Department of State, Advisory Committee on the Arts, Washington, D. C..

I am sure you will find him most helpful. Also, he is a very delightful person and exceedingly interested. Although I mentioned his name previously, I have not been very helpful since the address was not included at the time.

Sincerely,

EOH:gm

F

Neiman-Marcus

DALLAS 1, TEXAS

August 8, 1961

Floor Plan - Neiman-Marcus Oak Room

DRAWING NOT TO SCALE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6168

FIRE ISLAND PINES
JUNIPER 3-5555

REAL ESTATE
INSURANCE

August 3, 1961.

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is Bond #N701464 of the Home Indemnity Co. written for the account of "Downtown Gallery Inc. and Edith Gregor Halpert" for a period of three years from July 1, 1961. The bond covers all employees up to a limit of \$20,000. each and excludes you from coverage.


As a result, there are two riders (each indicated by pink sticker) which I should appreciate your signing and returning to me immediately. The one rider excludes you from coverage as an employee and the other rider includes you as an additional assured to the original designation of Downtown Gallery Inc.

Also attached to the bond is another endorsement correcting "Downtown Galleries Inc." to "Downtown Gallery Inc."

How are the monthly value reports coming? The Company has been pursuing me since we have no reports for either Gallery since October, 1960. Please send these in as soon as possible.

I'll be writing you shortly with regard to the other insurance items we discussed. Meanwhile, I hope that you are enjoying your vacation. Please, Edith, return the signed endorsements to me at once and also send me the monthly value reports to date as soon as you can. With best personal regards.

Sincerely,


THEODORE D. TAUSSIG

TDT/gch
Enc.

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AFA

August 4, 1961

Mrs. Lillian Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Lillians:

Somebody is playing games with me! A few days ago, I received two more catalogues, this time on carriages, and I am still waiting for the Tools. Would you be a good girl and supervise this personally to make sure I get the right material on this occasions. The others will be returned to you when I get back to New York. Would you be good enough also, to let me know how I can reach Mrs. Schoonover, including both address and telephone number.

My best regards,

Sincerely,

EOH:gn

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Hilton Kramer
EDITOR

Jack Fader
GENERAL MANAGER

ARTS

Published by The Art Digest, Inc.
established in 1926

1861 BROADWAY, NEW YORK 23, N. Y. COLUMBUS 5-4100

August 9, 1961

Gentlemen:

We are revising the Directory of New York Galleries for our forthcoming ARTS Yearbook 5, and would appreciate your having corrections or new information in the following categories sent to us at your earliest convenience:

name of gallery

address, giving zone number

telephone number

year of founding

principal artists or art periods represented

No corrections on last year's directory can be made for information received after September 8.

Sincerely,

Está Leslie

Está Leslie
Assistant Editor

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Telanserphone



america's largest telephone answering system est. 1922

224 EAST 38th STREET • NEW YORK 16 • MURRAY HILL 7-8500

August 7, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

I have your letter of August 4, 1961 and regret very much that apparently through an oversight your messages were not mailed daily as originally requested.

The message which you forwarded to us and which I herewith return, means that a lady called and refused to give her name. She asked our operator for the correct spelling of your name.

I have cautioned our operators that in the future they should obtain more detailed information and that your messages should be mailed to you daily from now on.

Very truly yours,

TELANSERPHONE

Eric A. Reid
Eric A. Reid

EAR:mbm
enc.

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TRINITY COLLEGE
HARTFORD 6, CONNECTICUT

August 1, 1961

THE WATKINSON LIBRARY

Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Sirs:

Robert Osborn is coming to Trinity College on February 20, 1962 as guest of honor at an exhibition of his work (at an Open House in the Watkinson Library) and to be interviewed for a radio broadcast over the College station. He suggested that I write you to ask whether you would lend about twenty of his paintings to be exhibited here in the Library from the middle of February through March, as we'd like to show this aspect of his work as well as his caricature.

We could pick them up via station wagon when the time comes, if they are available. I hope very much that you can let us have them.

Sincerely yours,

Marian Clarke

(Mrs.) Marian Clarke
Curator

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have the privilege of viewing your beautiful work. Thus far we have only seen it in exhibits one gets to look at for such a short time. To have it to live with for a few weeks would indeed be priceless.

Very sincerely and gratefully yours,

Sister M. Helena, O.S.F.
Chairman, Art Department

My dear Sister M. Helena,
I am so glad to hear from you and
thank you very much for your letter.
I am sure you will find the
work very interesting and
I hope you will enjoy it very
much. I am sure you will find
it very interesting and I hope
you will enjoy it very much.
I am sure you will find the
work very interesting and I hope
you will enjoy it very much.

Mr. Sterling D. Emerson, Director -2-

August 16, 1961

It was so nice to see you and Mrs. Emerson as well as all my other friends in Shelburne. By the way, can you give me the address of Mrs. Brian P. Laeb, (residence), or Brian's office. I would also like to know how I can reach Mrs. Schoonover, there are some little unimportant items I would like to clear up with her.

Sincerely,

EGH:gn

C
O
P
Y

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



America-Israel Cultural Foundation, inc.

2 WEST 45th STREET

NEW YORK 36, N. Y.

OXFORD 7-4030

Cable address: AMFUNDPAL

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Community Relations Director HENRY W. LEVY
*Member of Exec. Comm.

August 15, 1961

Dear Friend of the new National Museum in Jerusalem:

On Friday, August 18th, we shall announce the receipt of an important gift which I want to tell you about before the news is made public.

Jacques Lipchitz, the celebrated sculptor, is presenting to the Foundation a complete collection of his life's work - 300 original plasters. They will be permanently housed in a special pavilion of the new Jerusalem Museum of Art.

Then, shortly after August 21st, we will announce another gift - a donation of the complete works of the late Sir Jacob Epstein to the Israel Museum by Lady Epstein. The announcement will be made by me as Chairman of the Museum Committee, from Edinburgh, Scotland, where I will be visiting a retrospective exhibition of Sir Jacob's work.

These gifts, which will place under one roof the work of two of the world's most distinguished contemporary sculptors, will make a valuable addition to Israel's new museum, a source of satisfaction to all of us at the Foundation.

I am enclosing statements by Andrew Ritchie, Director of the Yale University Art Gallery, and Dr. Alfred Frankfurter, Editor of "Art News" which will be released with the respective stories attesting to the significance of the two gifts.

May I urge you to keep this information confidential until the public announcements are made.

With all good wishes.

Sincerely,

Billy Rose

Billy Rose

Chairman, Museum Committee

P.S. Jacques Lipchitz's seventieth birthday is on August 22nd.

Formerly: American Fund for Israel Institutions, Inc.

FOUNDER: EDWARD A. NORMAN • 1900-1955

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August 16, 1961

Mrs. Emmet Crozier
Bayberry Ridge
Saylor Road
Bethel, Conn.

Dear Mrs. Crozier:

Forgive me for not having answered your letter sooner, but this has been a very hectic summer for me with considerable help difficulties, etc..

Much as I should like to cooperate with you on your project, I am afraid I have nothing to offer. My experiences have been namely visual. Anything I would say musicalwise, would be of no interest to anyone,

Sincerely,

EOH:gm

August 4, 1961

Mrs. Marian Clarke, Curator
The Watkinson Library
Trinity College
Hartford 6, Connecticut

Dear Mrs. Clarke:

Indeed we will be very glad to cooperate with you in connection with the Osborn Exhibit.

May I suggest that you communicate with us again in January so that a list can be prepared for you containing all the pertinent data, including unusual valuations, etcetera. Also, let us know at that time whether you require photographs of any exhibits.

Sincerely yours,

ECH:ga

THE MUSEUM OF MODERN ART
NEW YORK 19

71 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

August 9, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

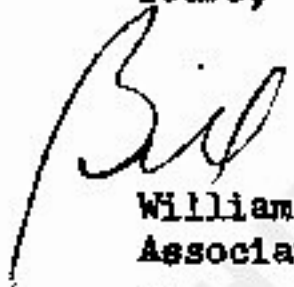
I found your nice note after returning from a short vacation.

I must say I agree with you that it seems a bit radical to cut marvelous collages like Doves down to three with immense things by young artists in the exhibition, but "space limitations" has many other meanings besides wall space, and I feel responsible for including many young and less-known artists as well as famous ones.

I would love to drop in and see you in Connecticut, but the way the next few weeks look now I doubt if I shall be able to do it.

Looking forward to seeing you in the fall,

Yours,



William C. Seitz
Associate Curator

WCS:sjk

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August 16, 1961

Mr. Robert S. Tompkins
Chestnut Hill Road
Montague, Massachusetts

Dear Mr. Tompkins:

Since I received the post office card, I know that this scroll reached you.

It broke my heart to give it up but as I am now negotiating the donation of my collection to a museum, it did seem rather foolish, as my friends pointed out, to acquire an additional object and one which did not fit into the sum total of the gift which, of course, comprises only American art.

I do want to thank you and Mrs. Tompkins for thinking of me, and for being so patient. I am still in the market for hot numbers in the American field.

Sincerely,

Y

August 4, 1961

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Charles:

Extricating myself from the pile of \$100.00 checks, (for which I thank you), I am answering your letter of August 1st. As a matter of fact, I am impressed because this is a quick reply.

Yes, I was advised by Henri Dorra about the change of billing. As I recall, Henri had a good deal of material on Marin, including a large collection of photographs John sent him. No doubt, you have the two most recent catalogues - one prepared by Fred Wight, and the other relating to his show in Boston. I believe that John sent those on to Henri as well.

Much as I should love to entertain you in my Yankee habitat, I won't be here as late as the 8th of September. The old girl has to go back to the wicked city as the Gallery reopens directly after Labor Day, thus I suppose it would be best to make the date in New York where, incidentally, we have a wealth of material on Marin - a complete set of photographs, clippings and the handmade paintings.

I am delighted you have taken over and you may rest assured that John and I will do all we can to be of help. Until then, with best regards,

Sincerely,

ECH:ga

F
AFA
N.M.



AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N. Y.

Mrs. Edith Gregor Halpert
Eden Hill Road
Newton, Connecticut

August 8, 1961

Dear Mrs. Halpert:

The telephone message which you were kind enough to write me about, was taken by your answering service before I was able to find your Newton number. In other words, I called your answering service to discuss with you the same thing about which I called in late July.

About that -- the Neuman-Marcus exhibit. Mr. Marcus came in to discuss our possible participation in same. Regretfully we decided against it. He wrote a second time urging us to reconsider. It was then that I called you to get as many details as I could before presenting his proposition again to various people here. We finally decided that our staff is simply not large enough to go into such a side activity full force, and we wouldn't want to go into it at all with anything less than our best effort.

I don't know whether this will affect your plans at all, but I wanted to explain just why I had called and clear up any questions you might have had about our end of things.

Cordially,

Nancy Congley
Nancy Congley
Assistant to the Publisher

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2. The establishment of criteria for membership and conduct so that the buying public will be fully aware of the high standards maintained by members.
3. Dealings with the public through art and other media, including direct rebuttal in the event of comment judged prejudicial to the trade.
4. The establishment of authentications committees and referral committees by the Association to which outsiders may turn under appropriate circumstances.
5. The formation of a committee within the Association to which complaints may be addressed in the event of practices judged detrimental directly or by implication to the trade as such.
6. Exploration of the possibility of bulk advertising rates in the metropolitan papers to permit the kind of regular listing of galleries and showings similar in form perhaps to the theatre listings that appear daily in the metropolitan papers, with advantageous rates to those participating.
7. Exploration of the creation of a brokerage service by the Association on a confidential basis so that dealers' "wanted to buy" and "wanted to sell" information can be exchanged between dealers, without disclosure of the names of clients. (This service may well be so valuable as to create an independent Association income to be used for the benefit of the Association.)
8. Consideration of action to affect City, State and Federal legislation governing such matters as...
 - ... excise taxes unfairly burdening art dealers
 - ... possible restrictive regulations governing the free use of U. S. currency abroad
 - ... real estate variances, such as zoning limitations restricting the location of galleries
 - ... inadequate parking space to permit loading and unloading for galleries
 - ... exemption from jury duty in instances where jury service imposes unwarranted hardships on principals in galleries
9. Consideration of the establishment of an Exchange for museums and others who may wish to balance their collections.

Yes, you do tempt me and it did not require lobster and halibut to do so but I have so much work to do here that I cannot conceive taking off even a day for a trip, besides, I finally got a cook yesterday and am no longer as bitter as I was about devoting a good part of the summer to the pot and the broom. These are not in my line of talents and I have had a rough struggle plus a number of unwelcome visitors. I am glad that yours were successful. At the moment I am watching the road.--
Musa and Charles have just arrived and I am very happy to see these visitors. You and John are also on the approved list. Let me know when you can make it.

Love to Lisa and regards to your mother. All the best,
as ever,

P.S. I did not say anything about our little friend Lisa because I am sure she is hopping about with the usual animation. The Boigon kids seem to run these temperatures and get well overnight.

CTA
August 12, 1961

Mr. George Hamilton, Jr., President
The Corcoran Gallery of Art
Office of the President
Washington 6, D.C.

Dear Mr. Hamilton:

As I promised, I am now listing below the names and addresses of the two collectors whom I have interested originally:

1. Mr. and Mrs. Milton Lowenthal, Graryville, New York
Permanent address: 1150 Park Ave., New York, N. Y.
2. Mr. William H. Lane, Holman Street, Lunenburg, Mass.

During our conversation, I mentioned to you that I had had occasion to discuss the matter with both of them and that I could get no commitment at this time. Since it was understood that the gift was unacceptable based on the letter dated May 16th, 1961, I was obliged to revise the idea entirely. The Lowenthals, as you know, executed a will recently donating the entire collection to another institution. However, after the many hours of conversation Thursday, August 10th, I have hopes that a proper approach might revive their interest in Washington. As a matter of fact, they both agreed that it was a logical place in the U. S. A. for a museum of American art, but I could not eradicate their prejudice in relation to the Corcoran Gallery. I feel that you can accomplish this.

For your information, their collection, which comprises consistently outstanding works of art, is considerably smaller than mine and they are reluctant to give physical possession of their pictures in the near future. However, it would be unnecessary to request the entire collection, as there are a sufficient number of equally top examples by the same artists represented in my collection and Mr. Lane's, thus it may be more important to draw on the others and I doubt whether it would be necessary to ask for more than forty paintings and sculptures which cannot be found elsewhere. Also, in contrast to my situation where tax deduction plays no part whatsoever, (based on my income), the Lowenthal gift would have to be worked out on a long range basis. As an attorney, I am sure that he can handle that matter very simply but it is imperative to obtain possession of the Deed of Gift as early as possible.

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KIA

KALAMAZOO INSTITUTE OF ARTS: 509 Jasper Street, Kalamazoo, Michigan

Art Center

Telephone: Flreside 3-4545 & 3-1101

August 7, 1961

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

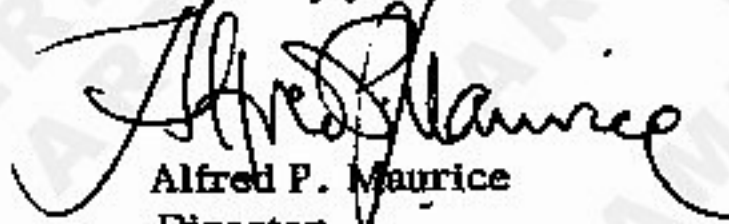
Your letter with the invoice for the Upjohn Company has been received and forwarded to Mr. Paul Dame at the Upjohn Company. Since I have not heard differently from Mr. Zamprelli at Hahn Brothers, I assume he has encountered no problems with the pick up of work from your gallery.

Earlier, you asked if we wished to show one of Rattner's paintings in our exhibition. May I now take you up on that offer. We would very much like Rattner's "Lake Landscape" in our exhibition. Since the painting has not been returned to New York yet, we could just hold it for our exhibition, if this meets with your approval. And I hope it does.

Thank you again for your splendid cooperation with us in preparing our opening exhibition. I sincerely hope you will be able to come out for our opening on September 28, or if not then, at sometime before the close of the opening exhibition. I would be most anxious for you to see our new building.

Best wishes for a pleasant summer.

Sincerely yours,


Alfred P. Maurice
Director

APM:sh

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Mrs. Robert W. Stoddard
19 Monmouth Road
Worcester 9, Massachusetts

Aug 2. 1961

Dear Mrs. Walpert:

The Museum will
Take care of the insurance
on the O'Keefe painting, so, please
advise me day you will ship it
giving me time to inform Kester
Newell who will have it covered
from that day.

Why not ship it August 14?
Just notify me if this is agreeable
to you in time for me to advise

Baum

August 16, 1961

Dear Nathaly,

If you can spare some time in the next week or two, can you help me on one of my other projects?

Fred Wight has been here twice and has pumped all the air out of me. Between the reporters phoning every hour on the hour and this damn book, I am accomplishing none of my regular work. I canceled a \$39,000 sale just because I could not attend to it properly, but this deal has been revived and I am going to town tomorrow to close it.

In referring to my old history, there are long gaps and many surprises. One of my activities, which I won't go into, appears in the book with all the true facts as related to the W. P. A.. There is one specific detail that I have to verify for my own benefit. This has to do with the exhibition I arranged at the Phillips Gallery preceding the one held at the Museum of Modern Art which comprised the first plus a few additions. There was no catalogue issued for that show.

I am enclosing a copy of my letter to Elmira Bier, who may be dead or on vacation or merely functioning as she always has, in ignoring any correspondence that required more than a paragraph.

As I recall, my offices were transferred from the McLean Building to what I think was called Studio House, the building adjoining Phillips Gallery, and owned by him. I believe too, that that was where I handed out works of art to senators and congressmen in the Allocation Program. This I would like checked.

In other words, what I need is the use of the Studio House and the specific date of the W. P. A. Exhibition in the Phillips Gallery and the actual list of exhibits. There certainly must be a record in the Phillips' files. Let me know if you can take on this project and whether you can do it before the Gallery reopens. In Miss Bier's absence there must be someone else who can refer to the old records. Meanwhile, I will try to locate the address of Thomas Parker whom I had selected to help Edie and who actually ran the project in so far as the routine was concerned.

And so, have fun. I plan to take a winter vacation in December. Incidentally, I am negotiating with a dream man for the job of Assistant. He is a Boston Dealer of 22 years standing and would be the ideal person for me. All I want at this stage, is "out". I finally got the formal request from Honolulu but ain't signing nothing. My one body is creaking. Lots of love to you-all.

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C
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PROSPECTUS OF: THE COLBY COLLEGE SESQUICENTENNIAL ART EXHIBITION

THEME: THE SIGNIFICANT ROLE OF MAINE, COLONY,
PROVINCE AND STATE, IN AMERICAN ART

TIME: SPRING 1963

Few exhibition themes offer a comparable opportunity to reveal the scope of American art from earliest times to the present. For two hundred years artists have been working in Maine and, in moods of inspiration that apparently came more readily than in urban surroundings, have demonstrated an unusually high quality of creativity.

Among the artists whose works bear the stamp of Maine's people and places are many major figures. Peke, Smibert, and Copley portrayed Maine subjects; Homer, Hartley, Marin, and Zorach spent important periods of their lives in the state and are well known for their interpretations of it. The diverse works of art stemming from Maine--works by these artists, by others whose names are equally familiar, and by anonymous or little-known artists whose talents are being discovered each year--have never been brought together to be seen simultaneously, to be compared, to be studied, and to be enjoyed.

It is appropriate to combine this exhibition with the celebration of the one hundred fiftieth anniversary of Colby College. Throughout its history, Colby, located in the center of the state, has been associated with the cultural life of Maine. How much contact there has been between artistic activity in the state and the life of the college will be one of the subjects explored.

Because of the unifying power of its theme and the innate quality of the paintings and sculptures it will contain, the exhibition will be of national importance. In arranging it we will have a country-wide audience in mind with the thought that some of our major museums will wish to show it after its presentation at Colby.

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*Noted
8/8*



State of New Jersey
DEPARTMENT OF EDUCATION

August 1, 1961

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON 22

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are pleased to report that at the closing of our exhibition NEW JERSEY ART IN RETROSPECT, the final attendance was 61,242. During the course of the exhibit from February 12th to June 18th, 1,025 school and adult groups visited the Museum, and many art students had the opportunity to see the fine collection of paintings and sculpture.

We appreciate your willingness to cooperate with us by lending paintings by John Marin, Stuart Davis, and Ben Shahn. We trust that you found them in good condition when Miss Jamieson returned them to you on June 29th.

A catalogue recording the artists included in our exhibition, their work, and their association with New Jersey is now in press, and we hope for an early publication date. A copy will be sent to you as soon as they are received.

*We are in the midst
of working out the
new building for
the Museum. I
hope to get your
advice on some*

*KBG:bck possible collections
as soon as the plans
are accepted. K.*

Sincerely yours,

Kathryn B. Greywacz
(Mrs.) Kathryn B. Greywacz
Director, State Museum

August 12, 1961

Mr. Warren M. Robbins
Department of State
The United States Advisory Commission
on Educational Exchange
Office of the Chairman
Washington, D. C.

Dear Warren:

You are a doll, going to the trouble of making photostats or whatever the more modern gimmick is called. Just to show you that I am a tough babe, I am suggesting that the name of the publication and the date be included in the future.

Evidently your stay in Cape Cod was a huge success, since you extended your vacation. How good a sailor have you become? I bet you have the kind of suntan that I have been yearning for on the dry land of Newtown.

During the past two weeks, I have accomplished very little and will have to work nights the rest of the year to make up for it. Since Jackie has not changed her hairdo and Caroline has stayed close to shore, the Corcoran business has been popping daily. It has become the most ghastly bore for me because I have to repeat myself, and consciously so, in all my conversation with the press. I was pleased, however, to receive a copy of the release sent out by the Corcoran accepting all our conditions. Whether or not the other donors will play along, is still questionable, but I am convinced that something tangible will result very shortly.

Do you think this will in any way stimulate more interest and activity in relation to your plan for a strong bureau of culture. I sincerely hope so. If there is anything I can do in getting some action among art groups, don't hesitate to call on me as you know that I have great faith in your ideas and great hopes of seeing such a bureau established. We just have to show our cultural potentialities to the world.

I hope to see you before long. My very best regards.

Sincerely,

EGH:gm

aside from my domestic problems, is rampant with enormous projects and I have my nose to the grindstone and my ear affixed to the g.d. telephone. Again I hit the front page, this time in Washington, and as usual am going slightly mad with the waste of time and the amount of work involved. I will tell you about this some other time.

As soon as I get to New York, I will look up the size of the Shahn and will send you the relevant data. The Museum was apprized of the fact that all insurance valuations will be delayed, not only as punishment to the Exhibition Department for being two months late, but also because I cannot get to town for various reasons.

And so, my fond regards to you, Steve and your working family.

P.S. How about coming to see me now that I don't have to do the cooking.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 15th,
1961.

Mr. Milton Leventhal,
Cresyville, New York.

Dear Mr. Leventhal:

I have been advised by Mrs. Edith Gregor Halpert that she has concluded to give such parts of her Collection of Twentieth Century American Art to the Corcoran Gallery of Art as may be mutually agreed upon.

The Gallery has indicated, subject to the details being acceptable to Mrs. Halpert and to the Gallery, to permanently assign certain galleries on the E Street side of the building, with a separate entrance from that street, to Twentieth Century American Art, the galleries to be so designated. These rooms would contain the works owned by the Gallery and such parts of Mrs. Halpert's Collection that may be decided upon, and such other gifts as other generous donors might be willing to turn over to the Gallery. These rooms would be renovated and air-conditioned at the expense of the Gallery. The staff would be enlarged to take care of the additional work and responsibilities, and if means are available a separate curator would be employed whose background experience qualified him to be a curator of American Art.

Many of the details have yet to be agreed upon, of course, but I believe that they can be worked out to the satisfaction of Mrs. Halpert and the Gallery.

Early this fall it is contemplated that the Gallery will employ a qualified person who is satisfactory to Mrs. Halpert, who will examine her Collection and will advise what items of the Collection we should include in the joint collection.

Mrs. Halpert in her discussions has mentioned the wonderful collection of American Art owned by Mrs. Leventhal and yourself. She tells me that at one time you were interested in her suggestion of donating part of your collection to the Corcoran Gallery. I am wondering if that interest can be revived. It would greatly complement the sum total

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August 8, 1961

Mr. Irving M. Werner, Superintendent
Post Office
36th St. Facility
New York, New York

Dear Mr. Werner:

I was very much shocked when I received in the mail a considerable number of letters for delivery which had been delayed anywhere from July 21st to August 2nd, a period of almost two weeks.

As an excellent example, the enclosed indicates that a letter addressed to the correct address and zone number, to an institution which had been at that immediate address since 1945, was marked "unknown". Furthermore, for some strange reason, it was returned to Kansas City, Missouri instead of Iowa City, Iowa. The return address was printed on the envelope. The same is true of all the other letters in variations.

Since the bulk of my mail relates to business, the error on the part of the Post Office over a period of many days, has caused serious difficulties and in several cases, a loss of business. I should very much like to have an explanation of this serious error

Sincerely,

EOH:gm
Enc.
cc. Postmaster, Newton, Conn.

Mr. Warren Leslie

-2-

August 16, 1961

4. Abby Aldrich Rockefeller Folkart Collection,
Williamsburg, Virginia, Attention of Mrs. Richard Black,
Director.
5. National Gallery of Art, Washington, D. C.,
Re the Garbisch Collection.
6. Fenimore House, Cooperstown, New York,
Attention of Louis C. Jones, Director
7. Philadelphia Museum, Attention of Henri Marceau.

C If you get an affirmative answer, I can then make out individual lists for specific loans which, with the help of a temporary secretary, I can mail to these institutions and private individuals. I don't have the address of Dusenille and Richard Straus in Houston.

O Won't you please phone me immediately upon receipt of this letter.
My number in Connecticut is Garden 6-4508.

Sincerely,

EQH:gm

P
Y

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MARIN

CAPE SPIT

ADDISON, MAINE

August 14, 1961

Dear Edith,

It's almost unbelievable that we've had such good weather here for several weeks! We've managed to do some fishing and some visiting to nearby islands.

Last week we were picking Highland Cranberries on Norton's Is. and ~~some~~ ^{two} people approached us. We exchanged greetings and discovered that the lady sang professionally under the name of Margaret Speaks. I remember having heard her sing over the radio on the "Firestone Hour" when I was a little girl. They live quite near us here. — one never



SEATTLE WORLD'S FAIR



CENTURY 21 EXPOSITION, INC.

SEATTLE 9, WASHINGTON, U. S. A. Century 5-2121

August 2, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East Fifty-first Street
New York, New York

Dear Mrs. Halpert:

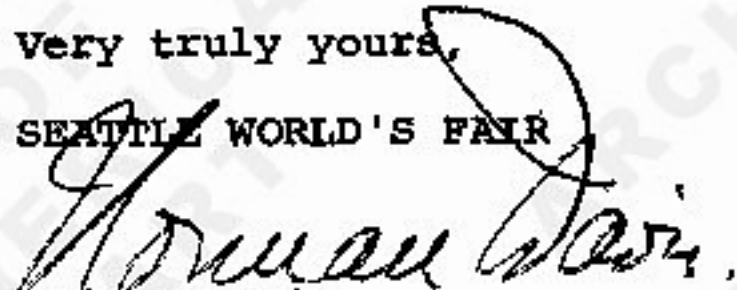
This will serve as an advance introduction to Mr. Paul Horiuchi of Seattle, Washington, who has been selected by an international jury for commissioning by the Seattle World's Fair (Century 21) to execute an outdoor mural.

Mr. Horiuchi will be calling on you about the middle of August...

Any help or assistance you can give him during his brief stay throughout the latter part of August would be greatly appreciated.

Very truly yours,

SEATTLE WORLD'S FAIR



Norman Davis
Director, Fine Art Exhibits

ND/ms

cc: Mr. Horiuchi

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Mr. James A. Michener

-2-

August 4, 1961

At this stage of our career, the issue has become rather intensified. As you well know, the artists we represent are considered of the utmost importance, both here and abroad. Unfortunately, the large majority are no longer functioning, they are either deceased or unable to work. The latter includes Weber and Scheeler, both of whom are incapacitated. There is a much greater demand than supply and certainly for the major examples, these are doled out very gingerly, and most selectively, to collectors who are buying with the idea of presenting such works to public institutions subsequently. For this reason, we have maintained the lowest price level in America and have refused to enter the international market no matter how high the bids. I believe I told you about the German Syndicate which offered to purchase fifty (50) paintings by Marin at the retail asking price. You may have seen an article in TIME Magazine last year, reporting that I "threw out" a man with a \$100,000.00 check who wished to buy a collection, sight unseen, for delivery to a warehouse with the idea of holding it for speculation. Incidentally, I did not throw him out, I walked out.

I am writing this lengthy report to you, as I do not want to spoil the pleasant rapport we had during our meeting. I told you how I felt about this meeting and I am doing this out of respect and admiration. I had really hoped that these outstanding examples by our artists would some day find their way to Honolulu, where they are badly needed, and that I would add a number of works to supplement the collection. As an aside, I might state that this is the reason I showed you what I consider our "gems".

Now I want to explain the Gruskin matter. My selling him two pictures for an unknown collector and allowing a discount to him was a rare gesture on my part. I have great respect for Mr. Gruskin, as he is among the few dealers of American art who has complete integrity and I wanted to cooperate with him to that extent, although it was an exceptional deal for this Gallery. After all, there is no need to sacrifice ten percent of our income to sell such desirable works of art, particularly when our stock is being so rapidly reduced with no possible replacements. Had you mentioned either to Mr. Foshee or to me, that you were still working with Mr. Gruskin, all this would have been eliminated. We would have had to say no immediately. After all, we consider ourselves the greatest experts in relation to the work of artists with whom we have been associated for 30 to 35 years. If you recall, you mentioned that the Gallery is recommended to you by our mutual friend, Bob Griffing. This was the introduction. No mention was made of Mr. Gruskin until much later in the afternoon when we discussed the Marin's and when you

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Some young people who interest me very much. It is this young group, for whom I hope I can do something as there are at least two painters who have really suffered because they have wanted a freedom to experiment but have not wanted to be in the range of Kline. Nothing else I have had a really rough time in preserving that integrity. Well, we shall see! If one did not need so much money for rent etc - but I think I'll manage.

Thank you for your interest. Somehow I feel a great support from you which is very helpful. I hope the rest of the summer is good and that you return renewed and vigorous. Sincerely,
Beela Fishbein

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TWENTIETH CENTURY CLUB
WASHINGTON, D. C.

of collecting, the pictures themselves, or the desirability of building up in Washington (and at the Corcoran) a truly comprehensive collection of American painting?

I presume you have slides of some of the paintings? It seems to me this sort of presentation would be an ideal means of interesting the women of our Club and, to some extent by means of publicity, the general public.

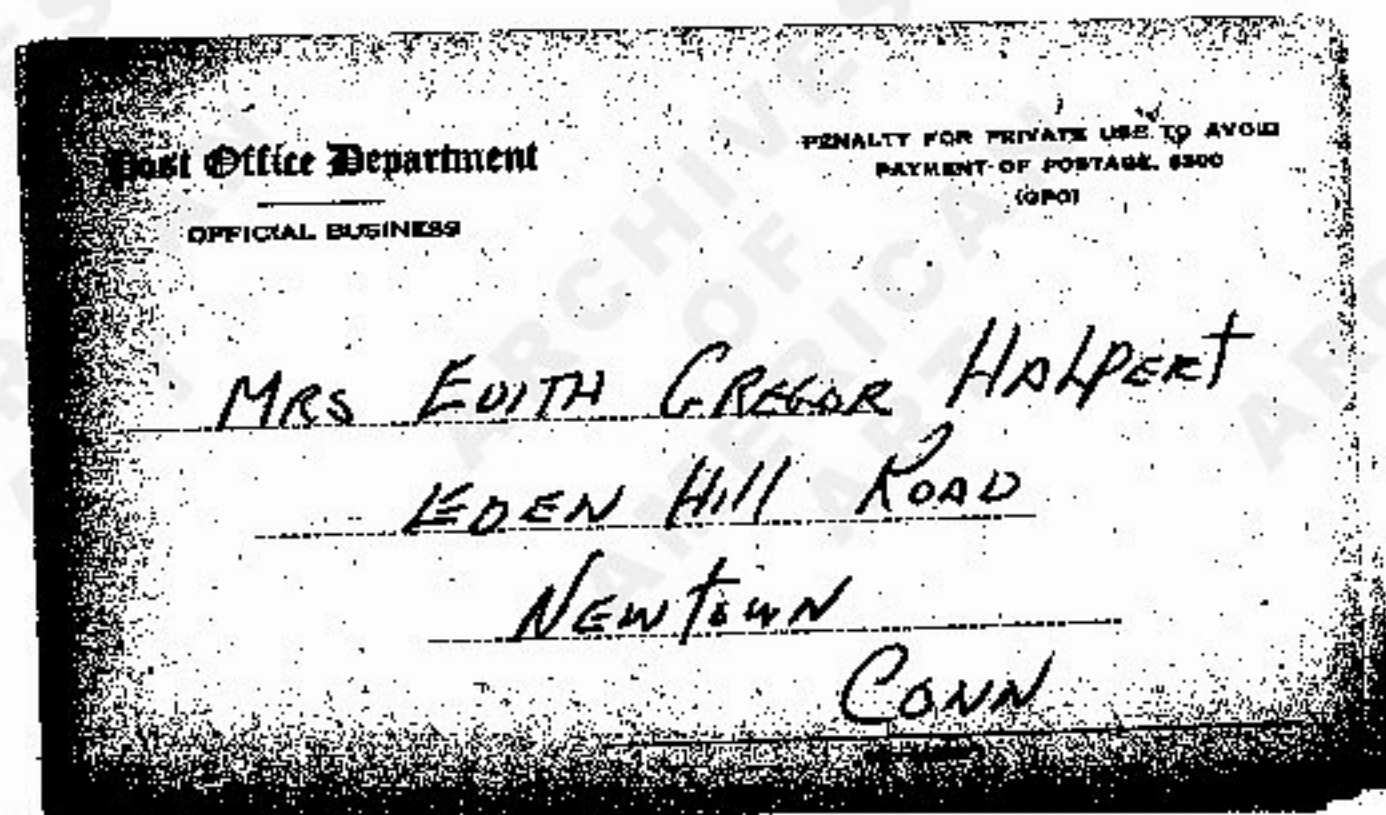
Possible dates for our Art Section meetings as now set up (but could possibly be changed to suit your convenience) are: October 10, October 30, December 12 or 14, and February 13.

I will inclose a little folder to tell you something of our Club, and also a self-addressed envelope to make a reponse easy if you are far from your secretaries.

Sincerely yours,

Gladys C. Jardine
(Mrs. James T. Jardine)
Chairman, Art Section.

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2

fill the ten galleries, a building will be erected in the space allotted.

I agree with you that this should be a Federal project, but the danger of government control as we know it in the arts makes it utterly impractical. Unlike the Arts Council in Britain and the Arts Plan in Holland, ours must involve congressional blessing and as long as we have McCarthys, Bonderos, and Francis the UnAmerican Activities Committee which list Weber, Davis, Zorach, etc. as reds whose work must be removed, we have to resort to private support. Therefore, I have evaded the government flirtations with the hope, on the other hand, that at some future time when this country truly acknowledges its cultural assets and permits experts in each specific field, the matter can be rectified. The fact that the Corcoran has pledged \$250,000. or more raised overnight, and any greater amount if necessary to carry out the program is sufficient evidence of their good-will. The galleries will have a separate entrance and facade with the inscription GALLERY OF 20th CENTURY AMERICAN ART. No one donor will be honored. Unfortunately, my name was used in the papers, and when I screamed about it Getlein explained that no one would have paid attention to an anonymous donor. I dared not use your names, nor Bill's, without permission. But each of the papers mentioned that it would be a joint venture, after I insisted my collection was far from adequate. I am sending you an almost complete file today, and have asked Judge Beard to mail you the Release I mentioned. Also, very shortly, I hope to obtain a complete list of their 19th and 18th century art which is outstanding in quality, with few exceptions. These will serve as an appropriate background in a separate section contiguous to the 20th century work.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 10, 1961

M. C. Black

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This is to tell you that we would like to buy Abraham Lincoln. I have grown very fond of him and we are delighted that we will have him in the Collection. I have put through an order for his purchase and you should receive payment within the next week or two.

The Civil War show was a great success; during the period that it was on, 25,000 visitors came to our galleries. Of this number, most of them saw Abraham Lincoln and, I hope, enjoyed it as much as I do.

With best good wishes and many thanks for loaning the piece to the exhibition.

Sincerely,

Mary
Mary C. Black, Director
(Mrs. Richard Black)

*Hope to see you in the
next week or two.*

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HANS NEUMANN H.
Apartado 6337
Caracas, Venezuela

August 16, 1961

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I have noted in your advertising in the "Art in America" magazine, that you mention the name of artist Shahn.

Being very interested in the paintings of this artist, I would be very much obliged if you could send me some photographs or color transparencies of the paintings you have available for sale at present, and of course, the corresponding prices.

I am also interested in the paintings of Hopper and Bacon, so that if you have anything by these or other, surrealistic painters, please let me know.

The attention you will pay to the above will be greatly appreciated.

Very truly yours,


Hans Neumann

/ylw

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ROMA - VIA ARCHIMEDE 139

August 4, 1961

Mrs.
Edith G. Halpert
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I wrote three times to you in the last six months without receiving a reply. You were always so kind with me that I really am worried for this silence. I hope that there is no special reason to it.

At the end of September a friend of mine will come to New York and she will leave at your Gallery my little souvenir, a work of an Italian ceramist. There she will find out if there is anything wrong - address changed or something similar - but I hope to hear from you before.

As I wrote you in my last letter, Mr. Shahn with whom I was one day recently in Spoleto, advised me to write you again, and once more I am doing it.

I do not want to annoy you and therefore I do not repeat the questions that you can find in my last letters. Only ^{on} one point I want to call ~~put again under~~ your attention, and it is the question concerning the photo in black and white of one painting (of the one you prefer among the six) of Shahn's series: "The lucky Dragon". You will find that question in my letter of last July. I think we are still in time to reproduce it in my book: the publishing firm is closed during the month of August and luckily not all clichés for reproduction are ready.

Another question, and this is a new one. I

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

August 1, 1961

Mrs. D. Pinchuck
657 East Penn Street
Long Beach, Long Island

Dear Mrs. Pinchuck:

Sometime in June you visited the gallery and asked us
to send you a Ben Shahn print CAT'S CHANCE priced at
\$6.50.

During the haste and bustle of closing the gallery for
the summer year address was misplaced and we have just
found it. Please accept our apologies for any inconvenience
this may have caused you.

If you still wish us to send you the Shahn print, please
drop us a note in the stamped self-addressed envelope
enclosed.

Thank you, and come in and see us again during the new
season which starts September 1st.

Sincerely yours,

Irene Gruber
Irene Gruber
Bookkeeper

1g
enc.

*Yes - Please
to Mrs.
D. Pinchuck*

August 15th,
1961.

Mr. William E. Lane,
Malson Street,
Lynnburg, Massachusetts.

Dear Mr. Lane:

I have been advised by Mrs. Edith Greger Halpert that she has concluded to give such parts of her Collection of Twentieth Century American Art to the Corcoran Gallery of Art as may be mutually agreed upon.

The Gallery has indicated, subject to the details being acceptable to Mrs. Halpert and to the Gallery, to permanently assign certain galleries on the E Street side of the building, with a separate entrance from that street, to Twentieth Century American Art, the galleries to be so designated. These rooms would contain the works owned by the Gallery and such parts of Mrs. Halpert's Collection that may be decided upon, and such other gifts as other generous donors might be willing to turn over to the Gallery. These rooms would be renovated and air-conditioned at the expense of the Gallery. The staff would be enlarged to take care of the additional work and responsibilities, and if means are available a separate curator would be employed whose background experience qualified him to be a curator of American Art.

Many of the details have yet to be agreed upon, of course, but I believe that they can be worked out to the satisfaction of Mrs. Halpert and the Gallery.

Early this fall it is contemplated that the Gallery will employ a qualified person who is satisfactory to Mrs. Halpert, who will examine her Collection and will advise us what items of the Collection we should include in the joint collection.

Mrs. Halpert has advised me that you might be interested in eventually turning over to the Corcoran Gallery such parts of your collection as you would be willing to give to the Gallery which would add to the Collection of American Art which we are hopeful of assembling.

Alverno College
3401 SOUTH 39TH STREET
MILWAUKEE 15, WISCONSIN

August 14, 1961.

Mr. Abraham Rattner
8 West 13th Street
New York 11, N. Y.

Dear Mr. Rattner:

We are planning an art exhibit in our gallery - "religious themes" for October-November, 1961. Would you be willing to loan us two or three pieces - one painting - a drawing and (or) lithographs. We would be most happy to have you represented in the exhibit.

Could we hear from you soon so that we would know whether we would

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August 4, 1961

Telanserphone Company
244 East 38th Street
New York 16, New York

Gentlemen:

In yesterday's mail, I found twenty-three messages dating from July 17th through the 31st of the month, all held, for some unknown reason, for this long a period. Many of the messages, including those that were decipherable, were of considerable importance and require immediate attention on my part. Now it is too late for most of them.

Frankly, I cannot understand this type of service. The original instructions were that the messages be mailed to me daily and that my name be spelled correctly and that each message would contain sufficient information for me to follow through. Isn't this a customary arrangement?

May I hear from you.

Sincerely,

BCH:gm
Enc.

August 16, 1961

Mr. Alfred P. Maurice, Director
Kalamazoo Institute of Arts
609 Jasper Street
Kalamazoo, Michigan

Dear Mr. Maurice:

What with my hopping around the country during my so called vacation, I am way behind in my correspondence.

Your letter of August 7th indicated that you wished to retain LAKE LANDSCAPE and I assume that you did so. At the moment I have plans for a trip to New York as of tomorrow, to check all these missing links at the Gallery. No doubt, the Upjohn material has been returned at this time and I will then know whether or not you had retained the Rattner. Incidentally, I never did get the address of the Upjohn Company. I now know the man to address, Mr. Paul Dame, but need the actual location of the Company so that our invoice, which I found with your letter, can be directed to the appropriate place.

I hope your exhibition will be a great success and if by any chance the date of my talk at the Milwaukee Art Institute is close to September 28th, I shall try to get over. It will be so nice to see you.

Sincerely,

EGH:gm

August 16, 1961

Mr. Theodore D. Taussig
120 Wall Street
New York 5, New York

Dear Ted:

Now that I know why the second rider was to be returned, I am enclosing it. Will this cover help in my apartment which, as you know, is actually part of the Gallery? I am referring to my cook who has access, not only to the works of art within the apartment, but also has a key to the Gallery to serve my lunch, etc..

A schedule is actually on the way and you should receive it within the next few days. I have brought the books with me last week and am working on them. You will also receive, in due time, a complete list of new valuations. This may be reduced considerably as I am in the midst of negotiations with Washington and am presenting a large portion of my collection as well as that of the Gallery, to the Corecoran Gallery which will thereafter worry about insurance.

And so, have fun.

Sincerely,

EGH:gm
Enc.

Mr. Milton Lowenthal

of what we hope to realize from the joining of the Twentieth Century American Art now owned by the Gallery with that now owned by Mrs. Halpert.

We realize that you may not be ready to do this at the present time, and in any event it should be given over a period of time for many reasons. I wish that you would consider this and at your convenience talk it over with Mrs. Halpert. I believe that if it could be arranged that the three collections would be joined it would eventually result in a great storehouse of Twentieth Century American Art in the Capital that would be accessible to the many hundreds of thousands of visitors that come to Washington each year.

I am, unfortunately, about to go on my vacation and will not be available until sometime in September, but I will be only too glad to have an opportunity to discuss this matter with you in detail at your convenience.

Assuring you that we will do everything we reasonably can to accommodate your wishes in this matter, we remain,

Sincerely yours,

CSL/rn

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August 8, 1961

Mr. Maurice Bisgyer
Executive Vice President
B'nai B'rith
1640 Rhode Island Ave., N.W.
Washington 6, D. C.

Dear Mr. Bisgyer:

Thank you for your letter.

If you have been following the newspapers in your town, you must be aware of the fact that some specific plans are in the offing and that my intention was to have the three collections as a unit in one building and naturally a museum which has early material in the American field as background.

Sincerely yours,

EOH:gm

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Memorandum from Walter Myden

August 8, 1961

Dear Edith,

A belated thanks for the lovely week-end we had with you. Hope your summer proves interesting and restful. We are off to California on Thursday and will return the week-end of Labor Day.

But anyway, I wanted to let you know how wonderful the Davis looks over the Fireplace. It was just the filip the other paintings needed...anyway, it is delightful.

I am sending you a book that has just been published with that article on creativity. This is to be used as a text in Rorschach so it is technical, but I thought you might want one of the copies, even though you will find I only have a chapter in this one.

I'm also sending you another copy of the material on personnel, since you said you wanted to send one on to Stanley Marcus.

As ever,

Walter

pp 149-167

August 16, 1961

Mr. Morton G. Rosenberg
22 E. 40th Street
New York 16, New York

C Dear Mr. Rosenberg:

Thank you for your letter.

O The Gallery is closed during the months of July and August and I have none of the papers with me. However, I plan to be in New York tomorrow and will refer to the file in the hope that Mr. Laveman has left with me the complete report to date, although I cannot recall seeing the last statement he made for you and the payment I made to Lawrence. If it is not asking too much, could a copy of this be made by your secretary and mailed to me at Eden Hill Road, Newtown, Conn..

P There have been some more discrepancies found but I can send "L.A." a sizeable check leaving a balance before final settlement. I trust that this is satisfactory but will await your directions in the matter.

I hope you are having a pleasant summer.

Y Sincerely,

landscaped lawns.

The interior consists of six paneled rooms, five of wood and one of leather. In addition there is a Webb Memorabilia room and a library in the basement is to be developed. Each room will be furnished as it was at 740 Park Avenue, New York City. The building will be constructed as nearly fire-proof as possible and air conditioned. The architects for the Memorial Building are Holden, Egan, Wilson and Corser of New York City. William Wilson represented his firm at the ceremonies. Twenty-six of the Webb paintings, which will become part of decor, were exhibited at the Metropolitan during the month of June. The artists are Rembrandt, Goya, Goyot, Monet, Manet, Courbet, Degas, Cassatt and Ben Marshall. There are also bronzes by Degas and Barye. Mary Cassatt was a close friend of the Havemeyer family and advised them in the purchase of many of their European paintings. She painted a portrait of Mrs. Havemeyer, and Mrs. Havemeyer and daughter, Electra, who became Mrs. J. Watson Webb.

Mrs. J. Watson Webb was the fifth woman upon whom Yale University has conferred an honorary degree. It was for her outstanding contribution to the American arts. Middlebury College and the University of Vermont similarly honored her. A collector since childhood, Mrs. Webb tirelessly devoted herself to the creation of her Museum. She also was influential in encouraging Henry Francis DuPont in establishing his now famous Museum at Winterthur, Delaware.

Vermont will have one of the finest private collections of art in the country when the European paintings are exhibited in the Memorial Building, adding to the 18th and 19th Century American Paintings now in the Webb Gallery which was opened to the public August 2, 1960. The President and Trustees of the Shelburne Museum hope that the Electra Havemeyer Webb Memorial Building will be ready for dedication in 1963.

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Lbntsky
DEPARTMENT OF ART

College of Fine and Applied Arts
University of Illinois, Urbana

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July 16, 1964

Dear Mr. Halper,

You were a great pleasure to remember
me and my interest in
international cultural exchange
to Mr. Warren Robbins. I
appreciate it very much. If
anything interesting develops
I shall let you know.

Have a nice summer,

Sincerely,
Ludik B. B. B.

In the twentieth century sculptors working in Maine include:

William Zorach
George Curtis
Clark FitzGerald
William Muir
Gaston Lachaise
Robert Laurent

Charles Gordon Cutler
Mike Nevelson
Roger Prince
Robert Cronbach
Oronzio Maldarelli
Charles Rudy

Dorothea Greenbaum
John Flannagan
Hunt Diederich
Jose DeCreeft
Milton Hebard
William King

Artists of a variety of modern movements closely associated with Maine include:

Rockwell Kent
Walt Kuhn
Jonas Lie
Maurice Sterne
Marsden Hartley
Niles Spencer
John Marin
Marguerite Zorach

Waldo Peirce
Edward Hopper
Henry Varnum Poor
Yasuo Kuniyoshi
Stephen Ettnier
Andrew Wyeth
William Thon
Mildred Burrage

William Sherry
Vincent Hartgen
Willard Cummings
Sidney Simon
Denny Winters
Lawrence Sisson
Dahlov Ipcar
John Muench

Among the professionals who have come to Maine in the summer to paint and to teach are the following:

Max Weber
Leon Kroll
Bernard Karfiol
Peter Blume
George Biddle
Marjorie Ryerson
Edwin Dickinson
A. K. Cross
Alexander Bower
Malvin Albright

Manfred Schwartz
Karl Zerbe
Abraham Rattner
Walter Steumpfig
Xavier Gonzales
Sigmond Menkes
Helen Dickson
Jack Levine
Anne Poor

John Heliker
Reuban Tam
William Kienbusch
Ruth Gikow
Loren McIver
Kenneth Callahan
Alex Katz
Bernard Langlais

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TIME

THE WEEKLY MAGAZINE

TIME & LIFE BUILDING
1230 AVENUE OF THE AMERICANS
NEW YORK 20
JUNIOR 6-7888

August 14, 1961

Downtown Gallery
32 East 51 Street
New York, New York

Dear Sir:

Each week the Art Section of TIME Magazine runs a color spread that is usually pegged on some major exhibition. Since all color must be planned well in advance, we wonder if you could tell us what exhibitions you plan for this fall and winter. It would be of enormous help to us if you could let us know at your earliest convenience.

Sincerely yours,




Bruce Barton Jr.
Art Editor

Mrs. Edith Gregor Halpert
August 7, 1961
Page 2

I urge you and your collectors to consider the City of
Wichita if you are seeking another vital area for the housing and display
of American art.

Very truly yours,


Herbert P. Lindsley
Mayor
City of Wichita

HPL:sm

cc: Mr. Richard Groves
Director, Wichita Art Museum

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CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE

NEW YORK 17, N. Y.

August 15, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Thank you for your letter about our request for a photograph of the Hicks painting. We will be collecting illustrations for some time and I shall be in touch with you again in September, when the gallery opens.

Your kind interest in our educational work is very much appreciated.

Sincerely yours,

(Miss) Florett Robinson
Florett Robinson
Picture Desk

FR:eg

are here from Hawaii. All of which
accounts for my having mislaid
your letter with the summer address.

Sincerely,

Ree S. Hoiles.

August 16, 1961

Mr. Warren Leslie
Neiman Marcus
Dallas 1, Texas

Dear Mr. Leslie:

As I wrote to Stanley Marcus on July 24th, I had every reason to believe that the project had been dismissed. Even to date, I have had no word from Mr. Herb Raynaud although you ~~to~~ mention that he would communicate with me promptly. Furthermore, the floor plan did not reach me until August 12th. This did not include the corridors where we thought of placing the large objects but it did give me a shock since the space was less than half of what I had on record. Mr. Stanley Marcus was in the Gallery on October 12th. The measurements he cited were 80 feet by 30 feet as opposed to 41.9 -- to 39.1 $\frac{1}{2}$ feet by 21.8 feet. This space is so limited, that my tentative selection has to be changed entirely. The exhibition will have to be a true miniature particularly since I have a vague recollection that the silver and glass will be included in this room, probably in vitrines.

I have spent a great deal of time on this and made many phone calls but feel utterly frustrated because I don't know where I am going. I have organized many exhibitions in museums during my career and can include the first Municipal show at Rockefeller Center way back in 1934, but this current experience is rather unique in that the directives have been most uncertain and greatly delayed.

Thus I think that before we start asking for any specific objects, particularly in view of the space, I believe it would be wise for you to write or phone immediately the following potential lenders, inquiring as to whether they would cooperate:

1. Miss Ida Hogg, Houston, Texas
2. Mrs. Charles Bybee, 1909 Olympia Drive, Houston 2, Texas.
3. Shelburne Museum, Shelburne, Vermont
Attention of Sterling D. Emerson, Director

ROSENBERG, STONE & NOTKINS

ATTORNEYS AT LAW
22 EAST 40TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 6-4740

MORTON G. ROSENBERG
MARVIN M. NOTKINS
J. JACQUES STONE

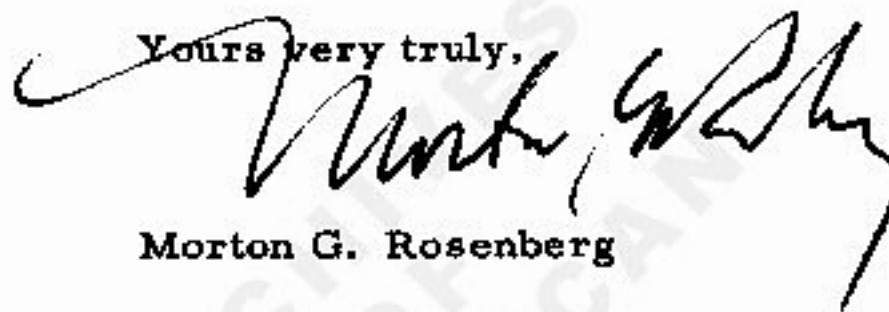
August 9th, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a copy of a letter I have just received from
Lawrence Allen. Will you please let me have your thoughts
on this.

Yours very truly,



Morton G. Rosenberg

MGR:r
Encl.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

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August 8, 1961

Dear Mrs. Halpert,

Dr. Hyden came by yesterday and left a report "The Insight Interview" and a book "A Rorschach Reader" for you. I can have Bill make a package and include all the magazines etc. that have come in, and send them to you. If this is agreeable with you please drop me a note. Also, Allen Sirette's secretary called and asked for a check for the credit balance of \$344.61. I told her the gallery was closed for the summer but would forward her request to you. The check should be mailed to:

Mr. Allen Sirette
1407 Broadway
New York, New York
Att: Miss Wollin

I did not receive my check until Monday and so would appreciate your mailing it a little earlier in the week.

Trust you're getting some rest in spite of the Washington hubbub.

Sincerely,

Irune Gruber

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10. A review of compensations for appraisals.
11. Consideration of deductions for architects and decorators.
12. The establishment of a register of stolen art objects, including photos and full descriptions, conceived as a deterrent to theft.
13. The establishment of a central file on credit ratings for the information of associated galleries.
14. The establishment of a central file on forthcoming events to minimize conflicts in scheduling.
15. Establishment of a committee of dealers handling the works of living artists to consider such matters as...
 - ... scholarships for young artists
 - ... uniform regulations governing insurance on the works of living artists
16. A review of miscellaneous matters such as...
 - ... standardization of Monday closings by members of the Association
 - ... the possibility of instituting a Dealers' Night once a month to permit dealers to see one another's showings
17. Publication of a periodical journal for the useful exchange of information of interest to associated dealers, including all such matters as the above.

We have asked Mrs. Catherine C. Hemenway to act as Executive Director of the Association and are fortunate that she is available to us. She is a person of competence and standing in the community, well regarded by local, state and federal officials. She is a former by-line journalist both in this country and in Europe, and able to give the Association the day-to-day attention none of us can spare for the job.

We would be grateful if you would indicate whether you will attend a first meeting by sending a note to Mrs. Hemenway in care of my office. This meeting will be held in the Board Room of the City Investing Company, 6th Floor of the Parke-Bernet Building, 980 Madison Avenue, at o'clock in the , 1961. At that meeting, we can discuss organizational problems and have an exchange of views. Please also submit any thought you may have to offer on the focus and structure of the Association to Mrs. Hemenway in advance of the meeting, if you care to.

Very sincerely,

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August 8, 1961

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pa.

Dear Mr. Hirsch:

I was very pleased that you listed the Sheeler paintings which were available. This gives me an excellent lead as to further suggestions.

Since the Gallery is closed and I am in Connecticut with no records at hand, I think your best bet is to write to Mr. William H. Lane who, as I advised you, has a complete survey of Sheeler's painting career, who can fill in all the gaps for you thus saving transportation expense involved in a number of individual loans. Should he fail you in this, I will give you specific list. His address (residence), Holman Street, Lunenburg, Massachusetts, telephone Lunenburg 2-6049. You might mention that I recommended that you communicate with him. Meanwhile, it might be a good idea to write to the Columbus Museum (Ohio), which has an excellent group of early examples of Sheeler's work and is always very cooperative.

Please continue writing me at the Connecticut address.

Sincerely,

EGH:gm

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August 16, 1961

Mrs. James T. Jardine
Chairman, Art Section
Twentieth Century Club
Washington, D. C.

Dear Mrs. Jardine:

Thank you for your letter.

I am delighted that you are interested in seeing an American collection at the Corcoran and are prepared to interest your group in helping the cause.

The Gallery is closed during the months of July and August and I will not be back in town until after Labor Day when it will be possible for me to check my very active schedule of exhibition openings at the Gallery and some speaking engagements I made previously. I know that December is out as I plan to take my winter vacation during that month in Honolulu.

Meanwhile, I hope you will continue your support of the Corcoran as it is imperative to have a part of the Gallery devoted to a cross section of American art which I am sure will be available in peak quality, thanks to many additional donors.

Sincerely,

EGH:gm

C O P Y

- 2 -

should now examine the collections and see what items they contain that would be desirable for the Corcoran to own. We understand that we would be expected to select the items which we desire. If it is satisfactory to you we will employ some qualified outside expert to advise us.

At the time I met you in Washington it was suggested that certain rooms on the E Street side of the Gallery, with a separate entrance from the street, could be designated as the Gallery of Twentieth Century American Art. These rooms would contain appropriate works already owned by the Gallery and also your gifts and those of any other subsequent donors.

We will have an estimate made of the cost of renovating the rooms, with air conditioning, and opening an exterior entrance on E Street, and make every effort to raise the money that might be necessary to meet the expense. The present Board, however, cannot guarantee to build a wing at some time in the future. Future Trustees must be free to develop the Gallery as seems best under the then prevailing conditions. If a wing is needed in the future undoubtedly the then existing Board will do everything possible to supply it.

We are perfectly willing to work with an acquisition committee to consist of donors or their nominees, with the understanding, however, that the final determination must rest with the Committee on Works of Art of the Gallery, as this is definitely fixed in our By-Laws.

We understand that it is your desire that 25% of the works of art that are received from you or other donors and to be contained in this Twentieth Century Collection will be on exhibition at all times for a period of twenty-five years, at which time all conditions will be eliminated. Of course none of the works of art received would be sold or exchanged without the approval of the donor during that time.

I realize that at this time of year, when people are scattered for the summer, it may not be possible for you to obtain commitments from other donors. If, however, you are satisfied with the arrangements outlined above and would like to come to some conclusion as far as your own collection is concerned, the Trustees would be glad to receive from you a suggested form of gift which would set out all the conditions. When approved by the Trustees we

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Newsweek

NEWSWEEK BUILDING • 444 MADISON AVENUE • NEW YORK 22
PLaza 2-1600

August 7, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Miss Jerene Jones of our Art Department suggested that you might like to have the enclosed copy of our August 14th issue of Newsweek.

Your copy has been marked to draw your attention to the article "WPA Dividends" on page 52, which discusses the WPA and the purchase of works from the old Federal art project. We hope you enjoy reading it.

Sincerely yours,

Ted McNulty

Ted McNulty
For the Editors

po

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The Museum in advance.

I understand from your letter of July 6 that the picture will be sent by express. Enclosed is my check for the \$3200.

Good to see you show on the time was.

Very Truly yours,

Allen E. Stoddard

(Mrs. R. and W.)

11. August 1961

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

Finally the Precisionist exhibition has completed its long tour and the paintings are on their way back to their owners. I will always be grateful for your counsel and assistance during all of the wild phases of the show's organization. Let's say it was a memorable experience for all. I should add that I am gradually overcoming my neurosis about straight lines and the other day I even used a ruler for the first time in a year.

I am sorry that you don't like my idea for a "Sons of the Precisionists" exhibition. I can see that there would be few represented. How about "Spiritual Sons of the Precisionists"?

I assume you were referring to Harvey's "60 American" exhibition when you asked about Rattner. That show was essentially abstract expressionist and much as we all admire Rattner's painting, it really did not fit into the exhibition's context.

I should be in New York during early September and who knows, maybe we can cook up another stew. Do you handle Saul Steinberg's drawings? We have a good idea that I would like to talk with you about.

I trust that your loans to the Precisionist show will all arrive in good shape. I know that the paintings have been receiving excellent handling during the course of the show. The reviews, with a few glaring exceptions, have been excellent, while those are hardly the ultimate determinant of a show's success, both of us should feel pleased.

All best regards,

Martin

Martin L. Friedman
Director

mif:lc

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P.S. Thanks for sending the clippings. To date, Romerkie sent me just two clips.

P.P.S. Just got a letter from Mrs. James T. Jardine, Chairman, Art Section of the Twentieth Century Club in Washington. She asked me to give a talk there which I won't do, but offered to have the organization make a contribution to the Corcoran. Can you find out about her brother's club?

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C
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OTHER OBJECTIVES

In addition to the exhibition itself our aims are:

PRODUCTION OF A BOOK ILLUSTRATING THE SCOPE OF MAINE'S ARTISTIC HERITAGE OVER TWO HUNDRED YEARS.

The book will be the first comprehensive pictorial record of Maine's personalities and landscape, its farms and towns, its industries and institutions. Essays by authorities on American art dealing with different phases of the exhibition will accompany the illustrations. The exhibition catalogue will be a more modest version of this book.

ESTABLISHMENT AT COLBY COLLEGE OF THE ARCHIVES OF ART IN MAINE.

The archives will contain as complete a record of the art done in the state, past and present, as can be assembled. They will be under the direction of Professor William B. Miller of Colby College, and will contain the information to enable the Committee of Selection to choose objects to be included in the Sesquicentennial Exhibition. Their usefulness to the study of American art will continue long after the exhibition is past.

MAGAZINE AND NEWSPAPER ARTICLES, TELEVISION AND RADIO PROGRAMS.

This comprehensive promotional program will be designed to encourage public knowledge of the exhibition and its theme.

Organization for accomplishing the Exhibition

A general committee selected by the Friends of Art at Colby will inaugurate the theme and make plans for carrying out the exhibition. Assignments will be given to two committees--The Committee of Selection, comprising specialists in various fields of American art who will gather material for the Archives of Art in Maine and will select objects for exhibition; and a Committee of Advisory Sponsors, comprising friends of the college and persons interested in the arts in Maine who will project the exhibition and its theme to the widest possible audience

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8/2/61

Miss LaMaire's secretary is
having the credit manager
call Jewish Center of Harrison
and will call me ^{back} to same.

Trs-8282

Stone

August 8, 1961

Dear Sybil,

It was mighty good to hear from you. What a traveling dame you are. Isn't your home good enough? Although I can see from your letter that you picked a good spot "weather-wise". It has been stinking here! I wish the Russians would leave the skies alone and stop the cloud bursts. Yesterday and today have been ideal and I hope it will continue.

My summer has been rather a cockeyed one. As you know, I lost my Albert and to date have had five in help, (one at a time), arranging in time from four hours to a week and ranging in quality from bad to incredible. If I had nothing else to do, I would probably write the saga of the age referring to the experiences in detail. As of yesterday, I got what seems like a "jewel" but who will probably turn out to be an arsonist or a hop-head but all as well, since her name is Dorothy Miller - no resemblance!

Your summer sounds most successful, having two of the children supporting you and enough time and leisure to go sail and read. I am glad that at least you hang a few pictures to make up for this luxury.

I would love to come to visit you, but this summer,

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August 12, 1961

Mr. Rufus Foshee
General Delivery
Amagansett, Long Island

Dear Mr. Foshee:

Thank you for your very nice letter. I deeply appreciate your comments.

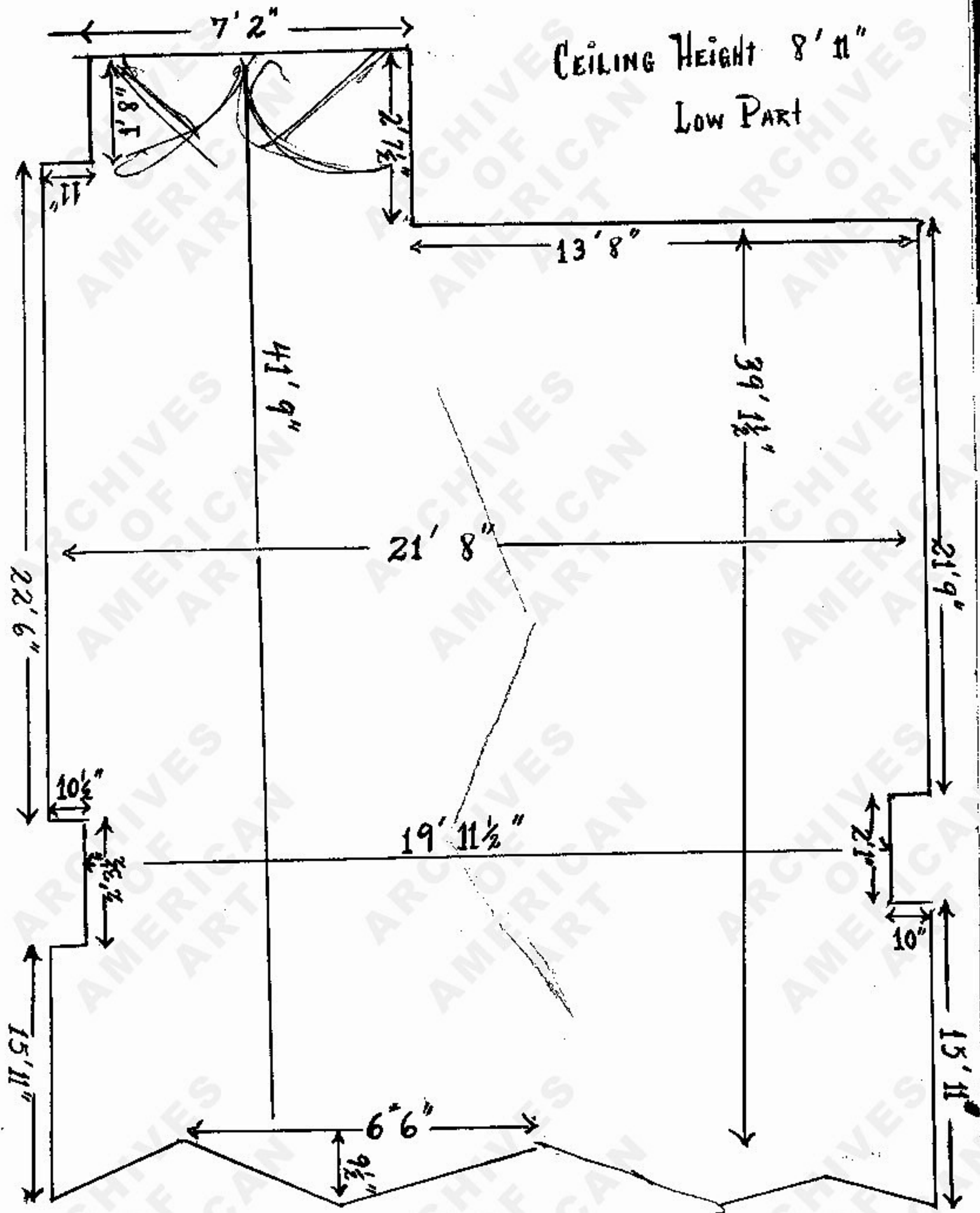
Indeed I will be very happy to have you return to the Gallery and possibly -- if you are available -- it may be before September 5th. Unfortunately, I have become deeply involved in this Washington business (Corcoran) and the phone has been going from 8:30 A.M. right into the evening. If all the tolls had been put into a tin box, I think the Gallery could have been erected. Consequently, I have accomplished absolutely nothing other than answering a few letters daily. Incidentally, I canceled out the Michener sale and I will show you the fascinating correspondence in New York. He called yesterday and some of it is on again -- with apologies. If I did not have reason to believe that this material will eventually land in Hawaii, I would tell him to jump in the lake.

Again I want to tell you that I am in the midst of very serious negotiations and that I appreciate your offer to continue helping me as you have. In the interim,

Sincerely,

BGH:gm

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August 8, 1961

Mr. Henri Dorra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Henri:

I am so full-up with the Corcoran Gallery since July 9th, that I am not sure whether I had written to you or not. If the latter, I apologize for the delay.

Charles communicated with me and is sending me the itinerary, etc.. I am glad, of course, that you have not eliminated the exhibition in Washington, but regret that you will not be there to mastermind it. Philadelphia is very fortunate indeed, but if this 20th century collection finally lands in Washington, I sure would have loved to see you in charge. Have you followed the raucous. My family is not on speaking terms with me because of this inordinate publicity and I was quite horrified, frankly, when I saw the press clippings. All the press explained to me that without the use of my name, there would be no story, as "anonymous" does not make news. I have relaxed about the matter and was indeed impressed with the fact that the day after the story broke, Kearns introduced a resolution involving government support which, by the way, seems unwelcome to the powers that be at the Corcoran. How do you feel about it. I should really love to have a chat with you about the situation now that Judge Beard called on me in Newtown and Hamilton wrote a very enthusiastic letter accepting most of the proposals, etc..

Do you plan to be in New York in September or by any chance are you motoring through New England? Newtown is on route to everywhere. It would be wonderful if you could pay me a visit here.

Meanwhile, my best regards.

Sincerely,

ECH:gm

ROBERT SCHUYLER TOMPKINS

Early American Antiques and Appraisals

Chestnut Hill Road
Montague, Massachusetts

August 3, 1961

Edith Halpert
Edenrode Road
Newtown, Conn.

Dear Miss Halpert:

Am mailing today by Parcel Post Special Delivery, (extra insurance handled by McKearin Insurance). Fully insured for \$1500.00.

When Mrs. Tompkins wrote you, she made one mistake in description of the painting, as you probably detected. It should read "1700's" instead of "17th century".

A collector, an old friend of yours as well as of mine, has just contacted the owner of this painting through an agent. The owner is quite loyal and told me that I could have it for ten days in as much as I had quoted it to a customer. He is quite ill, and I have handled most of his sales.

*P.S. Owner purchased this painting from
family of Delaware 1700's
of Swedish descent*

Sincerely,



Robert S. Tompkins

EST:ngt

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August 4, 1961

Miss Greissman
Charles Scribner Sons
597 5th Ave.
New York, New York

Dear Miss Greissman:

I have just received from Telanserphone a large batch of messages, including one, dated July 20th, reporting your telephone call.

I am writing to you at this point, to assure you that this was not neglect on my part and wonder whether you would be good enough to communicate with me at the above address where I am remaining until September 1st, (the Gallery is closed July and August); my telephone number is Garden 6-4508.

Sincerely,

EGH:ga

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From the Desk of

EDITH HALPERT

Michener
(Midtown)

Phoned Ed
to purchase
att. 5 pgs &
Sent check w/
Slip Aug. 17th





ART FOR AMERICA

GALLERIES NATIONAL

incorporated

sent ea 8/12

August 9, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

We represent a client that is interested in acquiring a work by De Muth.

If you have a piece by this artist available, please forward size, price, and subject of the painting.

Your cooperation is very much appreciated.

Sincerely,

Don Roberts

Director

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

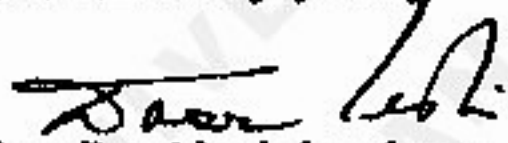
DB/vh

am sure he will be getting in touch with you as to any specific ideas he may have. It is also very possible that he will have to make a trip to New York in the near future and if so we will arrange for him to meet with you.

5. Your fee in the form of the donation to the Edith Gregor Halpert Foundation is quite acceptable.

With best regards.

Most sincerely yours,


Vice President in charge of
Sales Promotion

Revised 1/69
Warren Leslie:dj
cc: Mr. Herb Raymond

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

August 15th,
1 9 6 1.

Mrs. Edith Gregor Halpert,
Eden Hill Road,
Newtown, Connecticut.

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of August 12th, advising us that you are ready to make an assignment to the Corcoran Gallery of Art of such portion of your Collection as we might select. On behalf of each member of the Board let me express to you our appreciation of your generosity.

I have written to Mr. Lowenthal and to Mr. Lane. In my letter I have advised them of your generous gift and that the details are in the course of being worked out. I, unfortunately, will be unavailable for the next three weeks but if they are interested in giving any part of their collections I would be anxious to meet them to discuss the matter.

The Trustees are as anxious as you are to get this matter in a more formal status. I would suggest that as soon as you are ready to submit any deed of gift or whatever your legal adviser may have in mind, which would set out all of the conditions, I will be glad to discuss it and advise with him or with you, and upon my return, or sooner if it must be done, we will get in touch with Bartlet Hayes first to see if he is available to advise us in the matter. Either one of the men you have mentioned is satisfactory but Mr. Hayes being the first one you suggest and being on the east coast he would be the one we would normally first ask. Also, Mr. Hayes has been one of the Judges at the Biennial and is familiar with some of our collection.

You realize, of course, that your generous gift will be the basis of our appeal to the public for funds in order to implement this project. A separate curator for the Twentieth Century American Art, as mentioned in your letter, is in our plans if the wherewithal is forthcoming.

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SEE S. HOUSE

843 CARTER AVENUE

Aug 14 '60
TRENTON, NEW JERSEY

Dear Mrs. Halpert -

You see I found your human address! I'm sure there must be someone at The Gallery to forward your mail but, just in case, I'd like you to keep for sale the three still-lifes you have and I hope you will like another Peto water color that I have just found. Have a good rest! It's awfully hot and muggy here. Sincerely, B. S. P.



TAMARIND LITHOGRAPHY WORKSHOP, INC. 1119 N. Tamarind Avenue, Los Angeles 38, California

August 16, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Today I addressed an exploratory letter to Stuart Davis to see whether he would be interested in a fellowship to create lithographs at Tamarind Lithography Workshop in Los Angeles.

I had a note from Pete Pollack telling me that you were part of Fred Wight's captive audience one Sunday while he discussed our shop, and the show he is doing for UCLA of our work.

I will not burden you with details about us for fear of overdoing exposure. But I am curious to know your reaction to having someone in your stable undertake such a project. Indeed, it seems to me that Mr. Davis has made lithographs before, long ago. Of course, no facility like ours has been available, and it would seem wrong not to have his vision included in what is bound to be a high spot in American printmaking.

Under separate cover we are sending him a letter of inquiry, and I trust you will see it safely forwarded.

With all good wishes,

Sincerely,

June Wayne
Director

JW/es

THE FRIENDS of ART at Colby College

BIXLER ART AND MUSIC CENTER, WATERVILLE, MAINE

August 5, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I find that over twenty members of the Selections Committee for the Colby Sesquicentennial Exhibition are in Maine during the month of August. In view of that fact, it seems an ideal time to hold our first meeting and to give those who are not familiar with the Colby galleries an opportunity to form a stronger visual picture of what this first presentation of the exhibition would be.

We have chosen the date of Tuesday, August 22, which will give us time to coordinate the material which we now have. We would like to meet at the Bixler Art and Music Building at the College at 11 A. M. and have you see the present exhibition of faculty and visiting artists work from the Skowhegan School of Painting and Sculpture and part of Colby's permanent collection, as well as the "American Heritage" collection in Foss Hall.

Mr. and Mrs. Jette and I hope that you will lunch with us and, after the luncheon, return to the gallery to look at slides of newly recorded finds and discuss lists of paintings and sculptures, artists, Maine families, museums and historical societies where new works might be discovered. Also, we would like to go over plans for the proposed book and to report on the progress which has been made on the "Archives of Maine Art."

We feel that this first meeting can and will at this early date do so much to further the range and quality of the exhibition. I so sincerely hope that you will be able to join us on the 22nd.

Most gratefully,

Willard W. Cummings

Willard W. Cummings

P. S. I am enclosing a card for your convenience. I hope your reply will be "yes."

Jane Abbott
A. M. Adler
John L. H. Burr
Herbert Bessy
Mrs. W. Wallace Benjamin
Eugene Bernat
Miss Isabel Bishop
Mrs. Edward Bruce
Miss Mildred Burrage
Mrs. John K. Byard

James M. Carpenter
Willard W. Cummings
A. A. D'Amico
Mr. and Mrs. Eliot Eliason
Col. and Mrs. Edgar W. Garkisch
Mr. and Mrs. Gerold Griffin
Mrs. Alma J. Hilton
Norman Hirsch
Mrs. Curtis M. Hutchins
Mrs. Adolph Ipcar

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GOLDEN



PRESS inc.

PUBLISHERS

850 Third Avenue, New York 22, N. Y. Plaza 8-8500

16 August 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

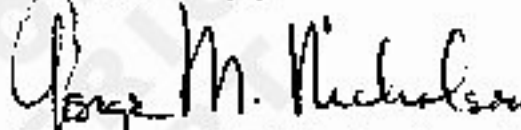
In closing our records prior to the publication of the Golden Encyclopedia of Art, it has come to my attention that Golden Press has not yet received signed permission forms from the Downtown Gallery for non-exclusive reproduction rights to Ben Shahn's Troubled Man.

Letters enclosing the permission forms were sent to you on March 16 and on April 24 by Miss Ann Myers, currently on leave-of-absence. She also had several telephone conversations with a Miss Snider who assured her that the forms would be returned to us.

I trust you understand our concern and desire to close out our records. I shall hope to hear from you as quickly as possible.

Thank you.

Sincerely,


George M. Nicholson
GOLDEN PRESS, INC.

GMN:ac
Encl: (2)

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TWENTIETH CENTURY CLUB
WASHINGTON, D. C.

August Nine
1 906 1

Dear Mrs. Halpert:

I have been talking with Mr. Barnett at the Corcoran about the possibility of having one of our Art Section Programs for the Twentieth Century Club on the Halpert (et al.) collection.

When our Art Section committee met in July we voted to recommend a letter from the Twentieth Century Club be sent to officials of the Corcoran Gallery urging that by some means the valuable collection be secured for the nation's capital. A recent news item indicates the letter may not now be necessary, but undoubtedly community support and participations by organizations such as ours in the fund-raising chore will be acceptable.

As chairman of the Art Section I am prepared to suggest that our Club become an organization member of the "Friends of the Corcoran." Of course I cannot promise such action will be taken. But for some years now we have been a sponsor of the Symphony Orchestra, so I am hopeful of favorable action.

Would you be in Washington some time with time to talk to us on the fun

Marin

August 8, 1961

Dear Norma,

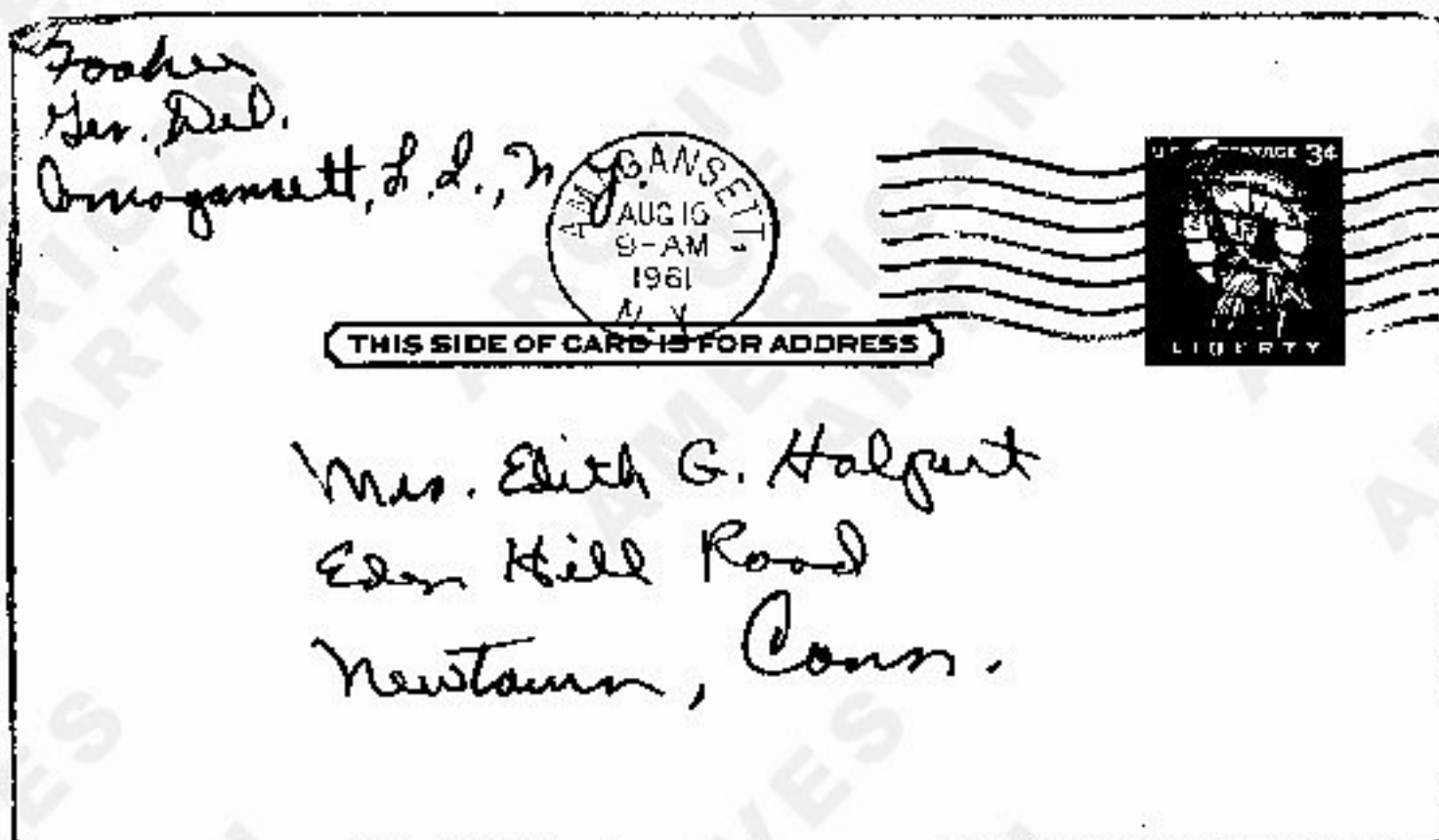
I did not answer your letter earlier as I was quite certain of seeing you and John at the Worcester Museum. Sorry you couldn't make it. It was a nice party and a beautiful show.

I can well understand how you feel about seeing your collection in another context. It gives one an excellent opportunity to appraise it more impersonally or rather, less intimately. Owning pictures and sculpture is a gratifying experience as so many people have discovered of late.

I have been having one hell of a summer because Corcoran suddenly woke up, thanks to an article which appeared in the "Washington Star" and I have been badgered, visited, telephoned to, etcetera, since then regarding my gift to the Corcoran. The Lowenthal's are coming on Thursday and I will see how they react to the revised idea now that the trustees and the "friends" are hysterically eager. I feel very strongly about making advance arrangements and supervising it myself while I am able to do so rather than have a mess that I witness at least once a week with the families changing the plans of the deceased and messing them up.

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LeMaire

August 4, 1961

Jewish Community Center of Harrison
Union Avenue
Harrison, New York

Att: Accounting Dept.

Gentlemen:

On May 6th we mailed you an invoice for three prints which you purchased for the Center in the amount of \$310.

We have not received payment as yet and are sending this letter as a reminder just in case our invoice may have been overlooked.

Won't you please give this your prompt attention so that we can settle this matter.

Thank you for your cooperation.

Very truly yours,

Irene Gruber
Bookkeeper

ig

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Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

August 7, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

This is to remind you that on Monday, August 14 the Home Sweet Home Moving Co. of East Hampton, Long Island will pick up at the Hayes Warehouse the two paintings on velvet and the sculpture by William Zorach which you were to leave with them for Guild Hall, East Hampton, Long Island.

Sincerely yours,

Marion Loomis

Mrs. Alfred L. Loomis
Chairman
Art Committee

and

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August 11, 1961

out
Mrs. Wm. St. Lawrence
393 Hill Street
Southampton, New York

Dear Mrs. Lawrence:

Thank you for your letter.

Mrs. Halpert asked me to write you as the gallery is closed for the summer, and will not be open until after Labor Day, that we are concentrating on our own roster and would not be interested in buying the paintings you mentioned in your letter.

Sincerely yours,

Irene Gruber

ig

CITY INVESTING COMPANY

960 MADISON AVENUE

NEW YORK 21, N. Y.

ROBERT W. DOWLING
PRESIDENT

Dear

Having given extensive thought over a period of years to establishing an Association of New York Art Dealers, I am happy to announce that such an Association is now in process of formation and we would like you to join us as a founding member.

It seems to us that such a move is long overdue; its benefits to the trade are self-evident; and that an Association of dealers will greatly enhance our effectiveness in all those areas where our professional self-interest and welfare are identical with the social and cultural good of our City, State and Nation.

We mean to cause the City Fathers and the public in general to recognize the basic public service rendered by the art dealers here. Like the museums and theatres of this City, we provide facilities both for residents and for visitors which are cultural and recreational. Unlike the museums and the theatres, we art dealers do not depend upon public funds nor upon private admission charges. It is estimated that more than 90% of our visitors are not truly potential customers of ours, but are nevertheless beneficiaries of our galleries' displays. In view of our tremendous and continuing contribution to the welfare and culture of our City, all at our own expense, we have an additional claim upon the community for favorable consideration of our special problems.

By emphasizing our contribution to the City, we will not minimize our leadership in developing the criteria of taste by virtue of which our Country leads in the intercultural race not only within the free community of nations but vis-a-vis the authoritarian bloc. Mutual understanding and respect has been the point of this civilized rivalry. As many of us are regularly contributing substantially to this national goal, the publicization of this struggle will reflect great credit upon the art dealers and will at the same time advance the West in the intercultural contest itself.

The Association will attempt to deal, as a matter of routine, with such matters as:

1. Establishment of an ethical code such as is found useful by other professional associations.

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COPY

- 3 -

will immediately employ a qualified expert to examine your collection with you, and with that joint advice and the advice of our Director, the Committee on Works of Art of the Gallery will make the selection. We will proceed with the renovation as soon as necessary funds can be secured.

I must say again how delighted we would be to have your Collection, which would add so much to the interest and usefulness of the Gerdner Gallery.

Sincerely yours,

(signed) George Hamilton Jr.

President.

GKH/rm

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Mr. David C. Huntington
Smith College Department of Art
Northampton, Massachusetts

Mr. and Mrs. Ellerton M. Jetté
Sebecton, Maine

Dr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Mr. Maxim Karolik
Newport, Rhode Island

Mr. and Mrs. Bertram K. Little
305 Warren Street
Brookline 46, Massachusetts

Mrs. Jean Lipman
Art in America
635 Madison Avenue
New York, New York

Mr. Ernest C. Marriner, College Historian
Colby College
Waterville, Maine

Mr. Richard B. K. McLanathan, Director
Munson - Williams - Proctor Institute
Utica, New York

Mr. David McKibbin
Boston Athenaeum
Boston, Massachusetts

Mrs. Gertrud Mellon
Museum of Modern Art
New York, New York

Professor William B. Miller
Colby College
Waterville, Maine

Mrs. William Muir
Stonington, Maine

Mr. Jules Prown
Fogg Art Museum
Cambridge, Massachusetts

Mr. Perry Rathbone, Director
Museum of Fine Arts
Boston, Massachusetts

Mr. Nathaniel Saltonstall
53 State Street
Boston, Massachusetts

Mr. Frederick Sweet
Curator of American Art
Art Institute of Chicago
Chicago, Illinois

Mr. Robert C. Vose, Jr.
Vose Galleries
559 Boylston Street
Boston, Massachusetts

Mr. Hudson D. Walker
18 East 48th Street
New York 17, New York

Miss Alice Winchester, Editor
Antiques Magazine
601 Fifth Avenue
New York, New York

Mr. and Mrs. William Zorach
Robinhood, via Bath, Maine

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

August 1, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

And here's another \$100.00 check to add to the slowly growing pile. The O'Keeffe beams at me every morning while I cope with O/J and toast: that picture just won't wear out.

I expect you have heard that the Currier has now become involved in the Corcoran's plans for a Marin exhibition. This all came about when I spent a weekend with Bill Williams in Maine. I said, in the casual way, that we hoped to be doing a Marin watercolor show next summer and had just begun to give a little thought to our plans. He then explained that they were planning a Marin show and suggested we work together. From Henri Dorra I have heard many of the details including the rather chilling one that actually remarkably little has been done thus far. So it seems that I am to be somewhat more deeply involved than I had at first thought. I want very much to talk with you and I think the best thing for me to do is drive down early in September. I suggest that time because I must go to New York anyway and would like to do combine the two, if possible. I'm not quite sure of the days, or days, when I will be en-route but probably around the 8th to 10th of September. Will you still be there, or will you by then have retreated to the security of New York? In the meantime, I have the Detroit material here, the film-strips, and will look that over and be ready with my thoughts when I talk with you. I also hope to see John Marin during the summer.

With best regards,

Sincerely yours,



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August 8, 1961

Mr. Theodore D. Taussig
120 Wall Street
New York 5, New York

Dear Ted:

Thank you for sending me the bond. Before returning the riders to you, I want to find out how come I am both in and out. After all, it seems pretty ridiculous that I be included on this bond as I would hardly steal money from myself. There is no reason why the premium should be increased thereby. Thus I am returning only the one, excluding me.

As usual, I am involved in a mad project and my telephone starts ringing at 8:30 a.m. and continues right to the midnight hour, leaving me no time to do anything else. Since our sales of inventory have just about balanced purchases, why don't you just send me a bill based on the past. We have much more material in the warehouses these days and as I mentioned, have built real "shelters" in the basement for others, but I am willing to pay the same premium until I make a complete new list with new valuations. The book is in Newtown now and if this Washington madhouse affair gets settled shortly, I will concentrate on my own affairs.

And so, have a good summer.

Sincerely,

EGH:gm
Enc.

C O P Y

THE CORCORAN GALLERY OF ART

Washington 6, D. C.

Office of the President

August 4th,
1 9 6 1.

Mrs. Edith Gregor Halpert,
Eden Hill Road,
Newtown, Connecticut.

Dear Mrs. Halpert:

The Executive Committee of the Corcoran Gallery met this afternoon and I presented to them the confidential memorandum which Judge Beard handed me on July 25th.

The memorandum sets out a number of conditions which he discussed with you under which your collection and those of other un-named persons might be tendered to the Corcoran. Unfortunately, I had no opportunity to discuss these matters with Judge Beard before his conversation with you, nor had anyone in authority in the Gallery told the Judge the position of the Gallery in this matter. I feel it necessary, therefore, that we have a clear understanding of what the Corcoran can do now and in the future in case you should decide to complete this gift.

I do not need to say that the Trustees would like very much to have your collection presented to the Gallery, and I feel it would round out our extensive collection of American Art. We are, as you know, concentrating on American Art, and I believe the Corcoran has an important role in showing in Washington a complete range of the best of American Art.

In addition to your collection you have mentioned a number of other possible donors whose collections consist of Twentieth Century Art. While I hope it is true that other collectors are prepared to follow your generosity it would, of course, be necessary for the Trustees to know and see the collections before making any commitments.

In this connection, we really do not know what is offered us. No one in the Gallery has had an opportunity to see all of your collection or that of Mr. and Mrs. Lowenthal, and we do not know the names of the other persons who may join you or of what their collections consist. We understand, of course, the reasons why it has been impossible to date for you to give us this information. In order to intelligently determine the question presented we feel we

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C
O
P
Y

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

August 7, 1961

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Hudson D. Walker
John Walker
John W. Warrington
Suzette M. Zurcher

DIRECTOR

Harris E. Prior

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The American Federation of Arts is assembling an exhibition titled THE CREATIVE PROCESS, based on a selection by Paul Mocsanyi, displayed at the Art Center of the New School for Social Research in May and June, 1961. It included, as you know, one finished work by each of fifteen contemporary painters and sculptors, and sketches and studies from which these works evolved. The traveling version of the exhibition will tour museums and art centers throughout the country from January 1962 through January 1963.

Among the examples we hope to obtain for this show, and which we understand are now in your collection, are the following:

John MARIN "Nassau Street" 1926 drawing 7½ x 9½"
John MARIN "Street Movement Downtown New York" 1932 drawing 7 x 5½"
John MARIN "Movement Nassau Street" 1932 drawing 8 x 10"
John MARIN "Nassau Street II" 1936 drawing 5 x 6½"
John MARIN "Nassau Street" 1936 watercolor 4 3/4 x 6"
Abraham RATTNER Study for "Gargoyles in Flames" drawing 12 x 17"
Abraham RATTNER "Gargoyles" drawing 1960 30½ x 14 3/4"
Abraham RATTNER "Gargoyles VI Paris" 1960 oil 48 x 36"

Would you be kind enough to consider lending these works for this exhibition? Loan agreement forms are enclosed in the hope that you can lend. One copy of the forms is for your files; the other should be filled in, signed and returned to us at your earliest convenience.

AFA will, of course, assume all expenses connected with the preparation, care and transportation of the exhibition, and will insure all works in the show under its all-risk fine arts policy.

(cont.)

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POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N. Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3077
CABLE: POLMIDARM NEW YORK

August 16, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Re: Artist-Tenants Association Strike

Dear Ladies and Gentlemen:

My previous letter to you dated August 8, 1961, recorded the steps that were being taken by the Wagner Administration, with my own encouragement, in an effort to reach a solution to the artists' grievances as soon as possible before the proposed strike date of September 11, 1961.

In a recent New York Post news article, Mr. James Cahagan, Jr., President of the Artist-Tenants Association was quoted as saying: "If the Mayor promises positive action by then [September 11], we will postpone the strike date. But we won't call it off until action is assured."

On August 15, 1961, I attended a meeting by invitation at City Hall at which were present the top echelon of the Commissioners themselves, as well as their assistants, in both the Fire Department and the Department of Buildings of the City of New York. Conducting the meeting was the Acting City Administrator who is one-half step above the Commissioners in over-all authority in the city.

All those present were very much encouraged that a formula for solution satisfactory to all present was then and there negotiated. I will not trouble you with details in which you are not interested. Essentially the formula would permit loft occupancy by artists so that they can work and live in a non-residential loft building, provided that Fire Department inspection shows that the loft building is safe for human occupancy at night, and provided further that a sign on the exterior of such buildings would indicate the residential occupancy so that in case of fire at night the Fire Department company responding would have immediate knowledge of the life-saving problems. Under such circumstances, artists who voluntarily register would be protected from harassment by the Department of Buildings, on purely technical grounds having to do with zoning problems and certificate of occupancy problems.

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Scarsdale Manor South
Scarsdale, New York
August 10, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Enclosed is a photograph of Georgia O'Keeffe's Calla Lilies (1930) which I wish to sell. The oil is 12x15 $\frac{1}{2}$ inches and is signed on back (which -- when you saw about two and a half years ago -- you said was unusual for her).

I am in no rush to sell this painting, but I would appreciate your letting me know about both outright sale and consignment. Would you also please give me an idea of its current market value?

Thank you for your attention to this matter.

Sincerely yours,

Timmi K. Smallens
Timmi K. Smallens
(Mrs. Alexander Smallens, Jr.)

Enc.

August 8, 1961

Mr. J. Watson Webb, Jr.
11740 Crescenda Street
Los Angeles 49, Calif.

Dear Mr. Watson:

Thank you for your letter.

At the moment, I am about to set off for a trip and cannot really study the situation with the care that it deserves. Furthermore, all the records are in New York together with some additional letters which might be of interest to you. I should like to communicate with you on my return within about two weeks. I am sure the matter can wait that long as there is no urgency about it and I know that you will do nothing with the material before we have an opportunity to discuss it. Also, you indicate that you will not be in Shelburne until the end of August so that we will both have sufficient time.

Meanwhile, I thought I would let you know that I attended the sale of Shaker material sold by the Darrow School at New Lebanon, New York, formerly one of the two major Shaker settlements. I purchased some very important artifacts, including an early, pine, chain-drive mechanism; a large collection of pharmaceutical material comprising bottles, some with contents and others without, and all the bottles contain labels listing the contents. The Shaker's were famous in their medicinal field for concocting various cures made of herbs, etc.. The third group in the collections comprises Shaker wooden worm gears and other wooden implements. All this, I believe, makes a very important collection for the Pharmacy and for the Tool House. My purchase was based on my desire to present this material to the Shelburne Museum but before making an official offer, I should like to get your reaction. Also, or if you prefer, the curator of each of the buildings might like to come down to see the material, all of which is temporarily stored in Newtown.

Perhaps on your way from Shelburne, you might stop off. It would be nice to see you.

Sincerely,

EOH:gm

Page 2
August 8, 1961

that clipping is enclosed. Hortense Gable, Assistant to the Mayor for housing, has also assigned her assistant to this matter pending her return from vacation.

Please let me know what suggestions you have for any further efforts beyond following up those indicated above.

I have also to report to you the successful defense of Mr. David Anderson of David Anderson Gallery in court on July 27, 1961. Mr. Anderson, who is associated with the Martha Jackson Gallery in a separate gallery of his own, received a summons from the New York City Fire Department which was required to be answered in Magistrate's Court. The summons set forth that Mr. Anderson had allegedly created a fire hazard by blocking the means of egress from his gallery's courtyard because of the art exhibit contained in that courtyard during June, 1961. The art exhibit consisted primarily of used rubber tires several feet deep arranged throughout the courtyard.

I appeared in court twice in behalf of Mr. Anderson at his request, and on the second occasion after a trial which consisted of testimony by a fire inspector and cross-examination of him by myself, the summons was dismissed by the judge upon my motion. The dismissal by the judge was upon the ground that the Fire Department had not made a prima facie case of violation of law in respect to fire hazard even on the testimony of its own witness, and without the necessity of any opposing testimony by the gallery's witnesses. Needless to say Mr. Anderson was delighted with the result, as was Mrs. Jackson.

Best wishes for a pleasant summer.

Sincerely yours,

Willard L. Midonick
WILLARD L. MIDONICK

MLM:irm
Enclosure

cc: Mrs. Catherine C. Hansenway
Executive Director

Mrs. Grace Borgenicht Brandt, Director
Grace Borgenicht Gallery
1015 Madison Avenue, New York City

Mr. Leo Castelli
4 East 77th Street, New York City

Mr. Andre Emmerich, Box 357
Truro, Massachusetts

Mrs. Edith Gregor Halpert
Eden Hill Road, Newtown, Connecticut

Mr. Dan Rhodes Johnson
Box 43, Locust Valley, Long Island, New York

Mrs. Eleanor B. Saldenberg
21 Apple Tree Trail, Westport, Connecticut

Mr. Robert Samuels, Jr.
French & Company, 375 Madison Avenue, New York City

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DEPARTMENT OF STATE

The United States Advisory Commission on Educational Exchange

Office of the Chairman

August 8, 1961

Dear Edith:

I am now back in Washington for a few days to try and get my desk cleared off so that I can go on vacation again. After leaving your house I drove to Cape Cod for two days but stayed a week. I have enclosed a picture of the enticement. While at the boat Dewey and Ann Stone from Brockton came over to visit with my brother. They were well acquainted with your good works. Enclosed are photostats of three of the latest articles from the Post and Star respectively in case you haven't seen them.

Thank you very much for your most pleasant hospitality. I enjoyed more than I can say our long chats and am grateful to have had the opportunity to gain so much background perspective on American art.

The next time I come up to New York or Connecticut I will try to get in touch, and I hope that if your dealings with the Gorcoran bring you soon again to Washington you will contact me.

With every good wish,

Sincerely,

Warren

Warren M. Robbins

Enclosure

Mrs. Edith Halpert,
Eden Hill Road,
Newtown, Connecticut.

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August 4, 1961

Miss Grace Gleck
NEW YORK TIMES
New York, New York

Dear Miss Gleck:

I have just received from Telanserphone a large batch of messages, including one, dated July 25th, reporting your telephone call.

I am writing to you at this point, to assure you that this was not neglect on my part and wonder whether you would be good enough to communicate with me at the above address where I am remaining until September 1st, (the gallery is closed July and August); my telephone number is Garden 6-4508.

Sincerely,

EGH:ga

State University of Iowa
IOWA CITY, IOWA



Mrs. Edith Harpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Edith Harpert
New York 22

City 1170
Kristis York

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ph
KIA

KALAMAZOO INSTITUTE OF ARTS: 509 Jasper Street, Kalamazoo, Michigan

Telephone: Flixide 3-4545 & 3-1101

Art Center

send dup

14 August 1961

Miss Irene Gruber
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Gruber:

I cannot understand why the post office returned your invoice addressed to the Upjohn Company. However, if you will address it to:

Mr. Paul Dame
The Upjohn Company
General Office Building
7000 Portage Road
Kalamazoo, Michigan

I am certain that the matter will be promptly attended to.

Sincerely yours,
Alfred P. Maurice
Director of the Art Center

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UNIVERSITY OF HAWAII

HONOLULU 14, HAWAII

CENTER FOR
CULTURAL AND TECHNICAL INTERCHANGE
BETWEEN EAST AND WEST

INSTITUTE OF AMERICAN STUDIES

August 1, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Mr. Hazard is still in Stanford, California and asked me to return the clippings to you. Thank you very much for your help.

Mr. Hazard will be here in Honolulu after August 21st.

Is it all right to keep the catalogue?

Sincerely,

Teruko Takakura
(Miss) Teruko Takakura
Secretary

COLONY, PROVINCE, AND STATE
The Significant Role of Maine in American Art

Preliminary research indicates that the following artists painted portraits in Maine or of persons prominent in colonial Maine and Maine as a province of Massachusetts.

Robert Peke
 John Smibert
 Joseph Blackburn

John Greenwood
 John Wollaston
 Joseph Badger

John Singleton Copley
 Gilbert Stuart
 Charles Willson Peale

In 1820 Maine became a state and among the artists painting portraits and landscape at this time and later were the following:

Charles Codman
 Philip Harry
 Fitzhugh Lane
 Chester Harding
 John Brewster, Jr.
 E. E. Finch

Jeremiah Hardy
 Thomas Birch
 John Bradley Hudson
 Charles O. Cole
 J. Foxcroft Cole
 William Matthew Prior

Alvin Fisher
 Thomas Doughty
 Robert S. Gifford
 Frederick Church
 Martin J. Heade
 James Brade Sword

Three sculptors of note in the nineteenth century have roots in Maine:

Benjamin Paul Akers

Edward Augustus Brackett

Franklin Simmons

Carvers of figure heads and decoration for sailing ships include:

Thomas Seavey
 C. A. L. Sampson
 William Southworth

Edward S. Griffin
 Harvey Counce
 Woodbury Potter

Edbury Hatch

Later in the nineteenth century the following painters in their different ways enriched the artistic heritage of Maine:

Winslow Homer
 Eastman Johnson
 Albert Bierstadt

J. Frank Currier
 Frederic Porter Vinton
 Joseph Cummings Chase

Blihu Vedder
 John La Farge
 Abbott Thayer
 John Singer Sargent

The Maine coast and landscape provided abundant motifs for the following artists among others:

Childe Hassam
 Dodge Macknight
 Robert Henri
 George Bellows
 Charles Hovey Pepper

Andrew Winter
 Ernest Haskell
 Ben Foster
 Emil Carlsen
 Jay Connaway

John Bensen
 Frederick J. Naugh
 Charles Hawthorne
 Charles Woodbury
 Eliot O'Hara

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August 16, 1961

Sra. Mirella Bentivoglio
Via Archimede 139
Rome, Italy

Dear Sra. Bentivoglio:

I believe I sent you a card previously, to advise you that the Gallery is closed during the months of July and August and will not be opened until September 5th when Mrs. Halpert will return to the Gallery.

Your correspondence will then be referred to her.

Sincerely,

Secretary

C
O
P
Y

CITY OF WICHITA

OFFICE OF THE MAYOR

CITY BUILDING

WICHITA 2, KANSAS



August 7, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It has come to my attention that you, as the spokesman for four New York collectors, have offered a collection of American art to the Corcoran Gallery of Washington, D. C. I understand that, if the proffered collection is not accepted by the Corcoran Gallery, it is possible that it may go elsewhere.

As Mayor of the City of Wichita, I wish to state that such a collection in this city, which owns the Roland P. Murdock Collection, would result in the most significant display of American art in the heart of the nation. You are, of course, acquainted with the Murdock Collection and with its trustee, Elizabeth S. Navas, as a number of its paintings have come from your gallery. The Murdock Collection contains over 160 works of American art of all periods and is presently valued at \$850,000. Paintings from the collection have been loaned to practically every major museum in the United States.

The Murdock Collection and other objects of art which belong to the city are displayed in the Wichita Art Museum under the administration of a board of citizens appointed by the City Commission. The future of our museum is bright. The art collection is growing; there is a new endowment program and a newly formed group of Friends of Art which reflects citizen support. In addition, Wichita's plans for new civic and cultural centers include a new or expanded art museum facility.

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MIDTOWN GALLERIES

17 EAST 57TH STREET
NEW YORK 22, N. Y.

ALAN D. GRUSKIN, DIRECTOR

PLAZA B-1900

August 14, 1961

Mrs. Edith Halpert
Newtown, Connecticut

Dear Mrs. Halpert;

Mr. Michener sent me a copy of his letter to you. I am sorry that this misunderstanding has occurred. Mr. Michener has studied very carefully my book on American painting, "Painting In The U.S.A.," and we discussed together the work of your artists who were well represented in the book. I felt that these artists should be included in his collection and Mr. Michener was of a similar opinion and asked me to help him secure major examples.

You were very cordial and extremely cooperative in arranging for me to secure the fine Marin and Weber. You wanted to send over a Kuniyoshi and were gracious enough to offer to come in town to show me the work of other artists in your group whom I had discussed with you as being of interest to my client. It was unfortunate that I didn't have an opportunity to call you before Mr. Michener came over to see you so that we could have continued this very amiable cooperation.

I have been spending a good part of my time this summer getting this collection together- and have purchased paintings thus far from seven or eight galleries who also have been very cooperative. Last week we purchased four paintings and in the next few weeks expect to acquire a number of other paintings. The collection promises to be a major one.

These paintings certainly will be highly publicized, and knowing Mr. Michener, I am sure they will be the subject of illustrated articles- possibly a book. And as you know, they will go eventually to some university or museum. I should think you and your artists- or their estates- would like to have their works included in such a collection, just as I feel such a collection should have important examples by the Downtown artists. The whole project should benefit the American artist and I think should be encouraged.

Let me know if you have any interest in continuing our cooperation, so pleasantly initiated, and in reopening this transaction. If you do I should be glad to discuss with you again the paintings in which Mr. Michener was interested.

Do let me hear from you.

With kind regards.

Sincerely,


Alan D. Gruskin

ADG:jem

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EXH

August 16, 1961

Mr. Harris K. Prior, Director
The American Federation of Arts
41 East 65th Street
New York 21, New York

Dear Harris:

It was good to hear from you.

Just to be on record, I want to tell you that we will cooperate with you in connection with the exhibition titled THE CREATIVE PROCESS. The forms will be filled in and mailed to you when we reopen and John Marin Jr., will be there to fill in all the necessary data.

How about a weekend in Newtown? I would love to see you and Dorothy.
Best regards.

Sincerely,

EGH:gm

Mr. Warren Leslie

-2-

August 16, 1961

4. Abby Aldrich Rockefeller Folk Art Collection,
Williamsburg, Virginia, Attention of Mrs. Richard Black,
Director.
5. National Gallery of Art, Washington, D. C.,
Re the Garbisch Collection.
6. Fenimore House, Cooperstown, New York,
Attention of Louis C. Jones, Director
7. Philadelphia Museum, Attention of Henri Marceau *Director*

C If you get an affirmative answer, I can then make out individual lists for specific loans which, with the help of a temporary secretary, I can mail to these institutions and private individuals. I don't have the address of Domanille and Richard Straus in Houston.

Won't you please phone me immediately upon receipt of this letter.
My number in Connecticut is Garden 6-4508.

Newton

Sincerely,

EOH:ga

O
P
Y

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BEE S. HOILES
Antiques
843 CARTERET AVENUE
TRENTON 8, N. J.

August 9, '60

Dear Mrs. Halpert -

I did appreciate your letter and was glad to hear you were recovering so nicely from your hospital experience. You certainly needed these two months of rest.

The little Francis paintings and two drawings by Harnett can very well await your return. I have also found quite a nice Peto water color - a large chair with some material draped over the top and a large open book on the seat with a small violin on it - about $7 \times 9\frac{1}{2}$ inches.

The antique shows are coming thick and fast these days and my God-child with her family of five has just left after a few days visit. They

Neiman-Marcus

DALLAS 1, TEXAS
August 1, 1961

MRS. EDITH GREGOR HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

MY DEAR MRS. HALPERT:

Thank you for your letter to Mr. Marcus which he forwarded on to me just before his departure to Europe. I am sorry there seems to have been a breakdown in communications, and that you were not aware we were expecting this exhibition. We most certainly are and we are looking forward to it. As to the specific points which you mention:

1. We will be happy to send out the necessary letters when you tell us to whom they should go.
2. We'll get you a budget as soon as possible on the catalogue.
3. We shall be very grateful for your in presence help in setting up the presentation.
4. A drawing of the physical lay-out and dimensions will be sent to you immediately. I doubt that any of the windows will be directed specifically at the exhibition because of our commitments to so many of our co-sponsors. However, material from the exhibition may be incorporated in windows as background. At the present time I wouldn't worry in your selections about the window aspect. The contact for display here at Neiman-Marcus is Mr. Herb Raynaud, and I

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August 12, 1961

The Honorable Herbert P. Lindsley
Mayor
City of Wichita
Office of The Mayor
City Building
Wichita 2, Kansas

Dear Sir:

Thank you for your letter of August 7th. I was greatly honored, and frankly, would be more responsive in this instance than I have been in relation to all the previous offers. It may interest you that in all my manipulations over a long period of years, I have always pointed up the fact that there is only one place in the entire U.S.A. where a cross section of American art can always be seen -- Wichita, Kansas. I have consistently mentioned this, as well, during all my lectures given at museums, universities, etcetera.

However, an explanation of my insistence on Washington as the home for my collection together with a number of others which will collectively represent the history of American art from 1900 to the current date. I am motivated by the thought that this is the only country in the world whose capitol has no museum of national art in the true sense of the word. I feel it is imperative that all foreign and American visitors can see the American contribution to culture. When this objective is satisfactorily concluded, there will be time to study the situation in other parts of the country.

Meanwhile, I want to congratulate you on having the only representation of this kind and one which includes so many outstanding works of art from the 18th century to the present.

Again I want to express my appreciation for your letter.

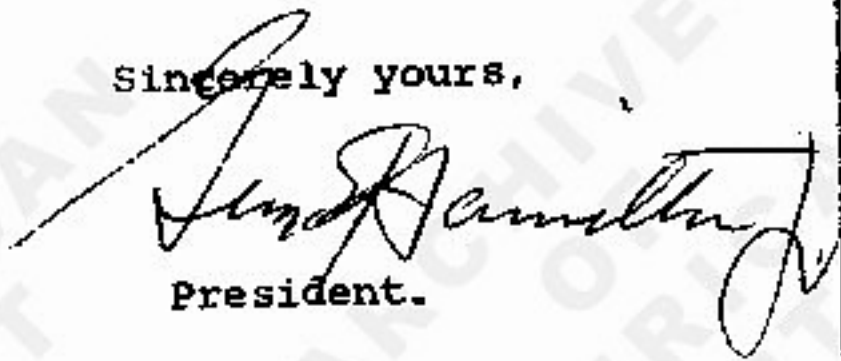
Sincerely,

BGH:gm

Mrs. Edith Gregor Halpert

We are most anxious to complete this transaction to your satisfaction. If anything comes up you are, of course, at liberty to take the matter up with Mr. Williams, whose present address is Ocean Point, Maine, or if you prefer to discuss the matter with one of the Trustees I would suggest your getting in touch with Mr. Corcoran Thom, whose address is Riggs National Bank. He will be in Washington and is familiar with this transaction.

Sincerely yours,


President.

BEH/rm

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*called him.
has been taken
care of*

August 4, 1961

Mr. A. Marsh
Skidmore, Owings & Merrill
425 Park Avenue
New York 22, New York

My Dear Mr. Marsh:

Telanserphone mailed me, (on August 3rd, a large batch of messages, including one dated July 17th reporting your telephone call. I cannot quite understand what was required and am writing to ascertain your wishes.

The Gallery is closed during the months of July and August and I am at my summer home, (the address appears above), the telephone number here is Garden 6-4508. Won't you please call me and, if necessary, I shall dash into the city to take care of the matter, arranging my time for your convenience. I make it a practice of stopping off at the Gallery once a week.

I hope you will forgive the great delay on my part, but my bawling out Telanserphone is of no help I am sure.

Sincerely,

ECH:gm

GOLDEN



PRESS inc.

PUBLISHERS

630 Fifth Avenue, Rockefeller Center, New York 20, Circle 5-6400

Date: 16 August 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We would like to obtain non exclusive world reproduction rights to certain photographic material for use in THE GOLDEN ENCYCLOPEDIA OF ART.

We wish to obtain rights to the following photographic material:

Credit
Lines:

Troubled Man by Ben Shahn.

The Downtown Gallery

TOTAL: 1 b. and w. photo

Permission to reproduce these subjects is requested with the understanding that the reproductions will be used only in THE GOLDEN ENCYCLOPEDIA OF ART, whether domestic or foreign editions, and not in any way for advertising, that no further reproductions will be made without the consent of the owner of the photograph, or the owner of the object pictured. Reproductions will be accompanied by the proper catalog specifications and credit line as shown above. Please make any caption or credit corrections on both copies of this form.

- () Original photographs will be returned after processing.
() We will remit your reproduction fee of \$_____ per unit.
(x) non-exclusive world reproduction rights.

Kindly sign both copies of this form, granting these rights to Golden Press, and verifying the description and credit line for each object. Please return the original to us. The second copy is enclosed for your files.

RIGHTS ABOVE ARE GRANTED HEREWITH:

(signature)

(representing) (today's date)

Thank you.

GOLDEN PRESS, INC., Publishers

George M. Nicholson
George M. Nicholson

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EGH - Allen Sirotto is in Florida
most of the time, secy says. Address
there is:

P.O. Box 88
Hollywood, Florida

Or she says we could write to his home
here:

30 E. 37th St.
NY, NY

Fishko

Forum Gal

50 West 11th Street

New York 11, New York

August 15, 1961

Dear Edith

I think you should know

that the first commission earned

by my gallery was through you.

Nidwell W. got sold one of his

paintings to Roy Benken and

called me in a state of concurred

statement to tell me I was to bid

for it & have the commission for

50% of the price for the painting.

I am of course pleased for me.

The alterations have been

made & the alterations are making

count, so advanced & so far I have

Benjamin Kopman, Sydney Kaufman,

Joseph Wirth, Sarah Sheinman,

Chaim Gross, Raphael Boyer (maybe)

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August 8, 1961

Mrs. Harry Pfeifer, Jr.
Chairman, Exhibitions Committee
The Arkansas Arts Center
MacArthur Park
Little Rock, Arkansas

Dear Mrs. Pfeifer:

I did not answer your letter earlier as it was necessary to obtain further information before so doing. There has been a slight change in the setup due to the fact that the organizer of the exhibition, Henri Dorra of the Corcoran Gallery, has resigned and the matter will be in the hands of Charles Buckley, Director of the Currier Gallery of Art, 192 Orange Street, Manchester, New Hampshire. He will, no doubt, plan the itinerary. Thus I would suggest that you communicate directly with the latter who has already been apprized of your interest and has been advised that we will be pleased to lend our pictures to you.

If you have any difficulty, please let me know as I am very eager to be of assistance to you and to your new organization. My summer address is above.

Sincerely,

EGH:ga

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for Mrs. Hallart — AFA
August 3, 1961

Ground was broken today at Vermont's Shelburne Museum where the Electra Havemeyer Webb Memorial Building will be erected. This Greek Revival type house will be a memorial to Mrs. J. Watson Webb, who founded the internationally known outdoor Museum of Americana with her husband in 1947. Mr. and Mrs. Webb both died within the past year.

Guest of honor is the first and former American Ambassador to the United Nations, Warren R. Austin of Burlington, Vermont, who has been a charter member and a trustee of the Shelburne Museum since its origin. Mrs. Dunbar Bostwick, daughter of Mrs. Webb, broke the ground for the new building. Dunbar Bostwick presided as Master of Ceremonies. Two of Mrs. Webb's sons, Samuel B. Webb and Harry H. Webb, aided in the ceremonies. Also participating was Ralph N. Hill, Jr., of Burlington, a Trustee, Sterling D. Emerson, Director, and the Museum's staff. Another son, J. Watson Webb, Jr., who succeeded his mother as President of the Museum, was unable to attend.

The Memorial Building will contain the interiors of Mr. and Mrs. Webb's New York City apartment, where they lived for over thirty years when not in Vermont. Here will be hung their collection of European paintings which were inherited from Mrs. Webb's parents, the Henry O. Havemeyers, who during their lifetime gave the Metropolitan Museum some of its finest works of art.

Modeled after a house in Vermont, this will be the thirty-third structure erected on the forty acres of the Museum's grounds. It will be constructed by Museum employees as have all the other buildings. It will be situated on the highest point of ground, facing into the Museum, just above the Lighthouse Gallery of Marine Prints and Paintings and the Webb Gallery of American Art. The area around the building will be landscaped with lilacs and maples harmonizing with the rest of the carefully

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APA

August 16, 1961

Mr. Sterling D. Emerson, Director
The Shelburne Museum
Shelburne, Vermont

Dear Sterling:

A few days ago, I wrote to Mr. J. Watson Webb, Jr., regarding some objects I purchased with the idea of presenting them to the Shelburne Museum -- if acceptable. It occurred to me subsequently, that the letter should have been addressed to you. Frankly, I don't know how these things work, but in any event will apprise you of what I had said.

Last week I attended the sale of Shaker material sold by the Darrow School at New Lebanon, New York, and purchased some very rare material which I felt would be of special interest to Shelburne. The collections I acquired comprised:

1. An 8'3" chain drive machine, one of the most beautiful objects I have seen.
2. Seventeen (17) medicine bottles, most of them with contents and all containing labels listing the ingredients, dosage and cure. The Shakers, as you may know, were the first to package and distribute herbs and were famous for their medicinal concoctions.
3. The third group in the collection is a huge assortment of wooden worm gears and other implements found in the tool house. These artifacts are extraordinary as well.

It seemed to me that Frank H. Wildung would be wildly enthusiastic in these woodworking tools. Also the bottles would be of great interest in the pharmacy. In any event, everything depends on the attitude of the Collections Committee. These, as I said, are offered as a gift with the privilege of saying yes or no or privilege of selecting a part of the collections. My problem at the moment is that I cannot move these to New York. I had them delivered to Newtown where they are somewhat in the way but in New York, it would be out of the question. I would like to ascertain whether you would care to have them picked up before September 5th for consideration. Won't you please let me know immediately.

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The Washington Post

1515 L STREET, N.W. REPUBLIC 7-1234

WASHINGTON 5, D. C.

PHILIP L. GRAHAM
PRESIDENT

August 9, 1961

Dear Mrs. Halpert:

I thought you might be interested in the enclosed. We hope to supply some of the dynamism.

Sincerely,


James McC. Truitt
Assistant to the President

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

August 8, 1961

Mr. Norman Davis
Director, Fine Art Exhibits
Seattle World's Fair
Century 21 Exposition, Inc.
Seattle 9, Washington

Dear Mr. Davis:

It was so nice to hear from you. I did not realize that you would be back quite this soon. How was your trip?

Much as I should like to meet Mr. Horiuchi, I will not be in New York during August as the Gallery is not reopened until after Labor Day. However, if you would suggest to him that he phone me in Newtown at Garden 6-4508, perhaps I can arrange to meet him in town. Naturally I should like to be of help if I can.

Have you thought any more about the Folk Art Exhibition? There is plenty of time I know, but if it is to be assembled of museums and private collections, it is wise to get a long head start. You might drop me a note at your convenience.

My very best regards.

Sincerely,

EGH:gm

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

3

Please think seriously about the prospective deed of gift. You have done so much for American art and artists. This will be the punctuation point and will make the 20th Century American Art Gallery possible. Without some of your paintings and sculpture (and eventually all) it cannot be a success, as you know. You can figure the gifts in small groups in relation to your tax situation, and won't have to give physical possession of many at a time, rotating them at your will. My situation is different, as I have no tax problem and plan to give everything in one fell swoop, retaining on loan whatever I wish to live with, and also rotating from time to time.

I expect to hear from Bill shortly, but he wants to wait until your decision is made. Then we can all get together and decide what other artists are needed to fill the gaps, and I shall go after individual as well as collective gifts, always subject to the special acquisition committee we set up.

Just to relieve the solemn report, I must tell you about the latest letter received asking for the collections. This was from the MAYOR OF WICHITA, KANSAS. I laughed so hard that I almost suffered a heart attack. Of course, I answered promptly, explained why it was impossible etc. A copy of my letter is enclosed/

Do come along with me, please. And let me hear from you soon.

Affectionately

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ROMA VIA ARCHIVED 139

saw a painting by Shahn in the magazine "Amernka" of May '59, printed in Russian language by the Department of State in Washington. One of the paintings reproduced there represented a large country panorama with a little man at the top of a hill. It was a painting of 45; the title, translated from Russian, sounds something like "Ohio spaces" or "Ohio horizons": is it the painting "Ohio magic"? In the credit line is written: "HERBERT ORTH, COURTESY DR. AND MRS. MICHAEL WATTER, PHILADELPHIA"; this is not very clear: Herbert Orth is the photographer? Michael Watter the owner? Have you the address of both?

You will certainly realize how important it is for me to have your reply. These two paintings have not yet been reproduced in volumes and it would be important to have them in mine.

Excuse me, Mrs. Helpert; things go so slowly and you perhaps lost your patience. But it is so with books: Mr. Soby wrote two years ago two introductory essays for two new art books on Ben Shahn, and both will not be printed within the present year. I happen to be at the other side of the ocean and therefore depend on your generous kindness, but, in the book, you will finally see the concrete fruit of it.

All my greetings, wishes, and thanks

Mirella Bontivoglio

Mirella Bontivoglio

Mr. Hans Neumann
Apartado 6837
Caracas, Venezuela

Ben Shahn

Sold as a Pair Price \$1500.00	1. Composition	1931	Watercolor	\$1200.00
	2. Vanzetti	1931	"	750.00
	3. Sacco	1931	"	750.00
	4. Harpie	1950	Gouache	2500.00
	5. Kuboyama	1961	Painting in Ink Brush	3500.00

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-32H

August 11, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newton, Connecticut

Dear Edith:

Many thanks for your kind letter of August 8. You do flatter me but it is good to receive the compliments from you.

We too have been following the stories on the Halpert collection in the press with breathless suspense. It is marvelous that you seem to be so well disposed; I am sure that your collection will prove to be an enormous asset to the Corcoran. I too am sorry that I shall not be here to share the pride of my colleagues although I shall share their gratitude when I am in Philadelphia. In the meantime I shall keep my fingers crossed and hope that the arrangements will proceed satisfactorily to all concerned.

Much as I would like to come and see you in Connecticut I shall not be able to do so. My remaining days at the Corcoran are few and I am frightfully busy. After that I shall be up to my neck in moving problems. However, I do hope to see you in New York when you return from your vacation.

You asked whether I have any views on government support for the Corcoran. I feel very much the way you did about it when you stated to a newsman that other museums have perfectly workable agreements with their city or state governments. But of course the potential difficulties are enormous and have to be ironed out from the beginning.

Sorry I will not be working on the Marin show. I would have liked to very much. But I have no doubt that Mr. Buckley will do a superb job.

With best wishes,

Yours sincerely,



Henri Dorra
Assistant Director

HD/rh

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Mr. William H. Lane.

I have seen the recent articles in Time and Newsweek and realize that you have the greatest collection of works by Arthur Dove probably in existence, and if you would be willing to spare any of them we would be most anxious to receive them.

I am leaving Washington for my vacation, to return in September, and if a meeting could be arranged this fall to discuss this matter I would be most anxious to accommodate you.

Sincerely yours,

President.

WHL/m

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POST OFFICE DEPARTMENT ROUTING SLIP		
TO:	BUREAU OR OFFICE	ROOM NO.
1 <i>Postmaster</i>		
2 <i>Huntown Conn</i>		
3		
4		
5		
FROM: <i>86th St. FACILITY</i>		EXTENSION
DATE <i>8-2-61</i>		ROOM NO.
<input type="checkbox"/> APPROVAL	<input type="checkbox"/> NECESSARY ACTION	<input type="checkbox"/> AS REQUESTED
<input type="checkbox"/> SIGNATURE	<input type="checkbox"/> INVESTIGATE	<input type="checkbox"/> INFORMATION
<input type="checkbox"/> COMMENT	<input type="checkbox"/> RECOMMENDATION	<input type="checkbox"/> READ AND RETURN
<input type="checkbox"/> SEE ME	<input type="checkbox"/> PREPARE REPLY	<input type="checkbox"/> READ AND FILE
REMARKS: <i>Kindly effect delivery of enclosed letters. They had been previously mis- directed and therefore delayed.</i>		
INFORMED BY SUPERINTENDENT		
(Additional Remarks on Reverse)		

August 16, 1961

Mr. Warren Leslie
Neiman Marcus
Dallas 1, Texas

Dear Mr. Leslie:

As I wrote to Stanley Marcus on July 24th, I had every reason to believe that the project had been dismissed. Even to date, I have had no word from Mr. Herb Raynaud although you do mention that he would communicate with me promptly. Furthermore, the floor plan did not reach me until August 12th. This did not include the corridors where we thought of placing the large objects but it did give me a shock since the space was less than half of what I had on record. Mr. Stanley Marcus was in the Gallery on October 12th. The measurements he cited were 80 feet by 30 feet as opposed to 41.9 — to 39.1½ feet by 21.8 feet. This space is so limited, that my tentative selection has to be changed entirely. The exhibition will have to be a true miniature particularly since I have a vague recollection that the silver and glass will be included in this room, probably in vitrines.

I have spent a great deal of time on this and made many phone calls but feel utterly frustrated because I don't know where I am going. I have organized many exhibitions in museums during my career and can include the first Municipal show at Rockefeller Center way back in 1934, but this current experience is rather unique in that the directives have been most uncertain and greatly delayed.

Thus I think that before we start asking for any specific objects, particularly in view of the space, I believe it would be wise for you to write or phone immediately the following potential lenders, inquiring as to whether they would cooperate:

1. Miss Ima Hogg, Houston, Texas
2. Mrs. Charles Bybee, 1909 Olympia Drive, Houston 2, Texas.
3. Shelburne Museum, Shelburne, Vermont
Attention of Sterling D. Emerson, Director

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8/16/61

Mrs. Alice Stewart
Stewart Rickard Gallery
108 Macgdochas Street
San Antonio 5, Texas

Selected for January Show

1. Song of Degrees

The Post

Ivy League

lobster fisherman

Sailboat

Elohim

City of Cordia

Pleiades (With translation)

Mine Field

Into a Molecule (Black & White)

Handwritten notes

Handwritten notes:
#29-1960
#51-1953
#1948-1945
#125-1960
#110
#175-1956
#100-1957

If possible to send they would like:

George Smith I. Book - Foster
Dwg. Shahn (we make selection)

I did not give them any prices on the prints as in the past they have been getting a discount, but I told them I would write them if the Shahn pgs were available and would also give them the print prices.

Bar Shahn
Found, pencil drawing = 9 1/4 x 9 3/4

1956
no. 477 all Shahn's are silver

about 40 to 50 prints

Vermeil not

fell us. was 1957

knows whom one may meet —
on a lonely island while picking
berries — no less!

One of the local fishermen is
getting married next week and
we are giving a reception for him
and his bride here. Hope that no
one "spikes" the ginger all ^{punch} really.
People here either drink too much or
not at all — we think a "dry" re-
ception is best.

John says he's going to report
back to work on Aug. 28. He's ready
for it, too, after a wonderful summer
here.

guess there will be a few items
to discuss with you concerning The
Corcoran Gallery. Maybe you could help
us decide where our collection might
go. I love Newtown in the fall and you won't
have to ask us again!! — See you soon — Love, Norma

on the first floor, and this might fit into your plans for Mr. Martin.

I shall be happy to return to the gallery to work on Sept. 5, with all hopes that all goes well for all, and I am willing to risk whatever I have to risk, because I, too, believe very strongly in so much for which you have stood and stand.

I feel that it is my creative responsibility to express these feelings to you.

With all good wishes for a pleasant summer, I am

Yours sincerely,

Rufus Foster

Dear Mrs. Halpert,
Thank you for your
letter of Aug. 12.

Except for weekends
I'm free to return to
work. I, too, have kept
my week days open for
my own enjoyment, and
have guests only on
weekends.

I sympathize with
all you're going through
with the Washington
business, and I hope
something definite
can soon be decided.

Yours sincerely,
Aug 15, 1961 Rufus Folsom

Mr. James A. Michener

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August 4, 1961

identified yourself as the mysterious client for whom Gruskin had purchased the pictures. It was then, and Mr. Focher bears me out, that you agreed he was no longer involved.

That, I believe, completes the summation. I hope that you and Mrs. Michener will have the patience to read through this lengthy communication and will find it what it is intended to be, a factual and honorable explanation. I should be most unhappy if our relationship would end at this point just because of a cancellation of the purchase and any misunderstanding. I hope too, that you will not deny me the pleasure of visiting you some time in Pipersville to see what you have already assembled. You may be assured that there will be no sales talk on my part nor any untoward comments. I should adore talking with you some more about Hawaii as I plan to do some work there and your knowledge, intimate understanding of the situation, could be shared with me.

My very best regards to Mrs. Michener and you.

Sincerely,

EGH:gm

P. S.

With your kind permission, I should like to send a copy of this letter to Mr. Gruskin as I think I owe him an explanation as well.

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